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The new folk opera by Mr. Marais, the famous song writer and balladeer, is specifically designed for school production. It had its first performance at the Idyllwild School of Music, Idyllwild, California.

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## Bulletin Board

AMERICAN GUILD OF ORGANISTS will hold its 22nd Annual (6th Biennial: National Convention in Minneapolis-St. Paul, July 12-16, 1954. AGO, which was chartered in 1896 by the Board of Regents of the University of the State of New York for the purpose of raising standards of organ and choral music, now has a membership of 14,000, with chapters or branches in every state, the District of Columbia, Hawaii, Alaska, and the Canal Zone—235 in all. Membership includes both organists and choral directors, and represents all religious bodies. National headquarters is at 630 Fifth Avenue, New York City. S. Lewis Elmer is president.

MUSIC SUPERVISION AND ADMINISTRATION WORKSHOP. The latest methods in the teaching, supervision and administration of school music will be studied in a workship to be held at Indiana University, June 21-August 14. The entire range of school music will be covered in the workshop, "Music in American Schools Today."

SUMMER FESTIVALS IN GERMANY are announced by Stephen Goerl Associates, Inc., 48 East 43rd Street, New York 17, N. Y., as follows: Bayreuth—July 22-August 22, Richard Wagner Festival Plays; Wuerzburg—June 19-July 17-August 17., concert series, art exhibitions, folk festival; Berlin—September 18-October 5, Festival of Berlin.

QUEEN ELIZABETH OF BELGIUM COMPETITION. Under the patronage of the Belgian government a competition is offered for violinists in May 1955, and a piano competition in May 1956. On posers for both events must not be under 17 or more than 30 years of age on January 1st of the year of the competition. Full information may be obtained by writing to: The General Management, International Music Competition, Reine Elisabeth de Belgique, Palais des Beaux-Arts, Rue Baron Horta, 11, Brussels.

chicagoland Music Festival sponsored by Chicago Tribune Charities, Inc., will be held in Soldier's Field, August 21, according to announcement by Philip Maxwell, director. Fourteen preliminary festivals will be conducted throughout the United States; winners will compete in the finals in Chicago on August 21, preceding the festival contest. Contests will be held for concert and accordion bands; men, women and mixed choruses; vocalists; pianists; solo accordionists; and baton twirlers. Henry Weber will be the musical director of the 25th Chicagoland Music Festival; Edgar Nelson will be choral director with Capt. Howard Stube and Fred Miller, instrumental director and field supervisor, respectively. Correspondence concerning the festival should be sent to Philip Maxwell, festival director, The Chicago Tribune, 435 North Michigan Ave., Chicago 11, Ill.

PHI DELTA KAPPA, professional fraternity for men in education, has chosen Bloomington, Indiana, as the site of its permanent international headquarters. Final selection by the fraternity's board of directors meeting in Atlantic City in mid-February followed a six-month intensive survey and consideration of twenty towns and cities in six midwesters tates. Executive Secretary Paul M. Ceès also announces that the 50th anniversary of the founding of Phi Delta Kappa will be observed at Bloomington, Indians, st January 1, 1956 with Alpha Chapter, Indiana University, as host.

April-M.

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NEA REGIONAL INSTRUCTIONAL CONFERENCE to be held in Minneapolia, Minn., April 12-15, is sponsored by the National Education Association and its departments in cooperation with state and local education associations and other groups in Minnesota, Wisconsia, North Dakota, Iowa, Nebraska, Illinois and western Michigan. MENC will be represented at the conference by Harriet Nordholm, president of the MENC North Central division and associate professor of music education at Michigan State College in East Lansing, and Earl W. Bohm, president of the Minnesota Music Educators Association and chairman of the department of music in the St. Louis Park, Minn., Public Schools.

ELEMENTARY SCHOOL PRINCIPALS
ELECT. The NEA Department of Elementary School Principals elected the
following officers as a result of balloting
by mail: President—Ethel Nash, Fredericksburg, Va.; president-elect—Robert
Langerak, Des Moines, Iowa; vice-president—R. Melvin James, Portales, N. Mex.;
Members-at-Large—Ray Smith, Buffalo,
N. Y.; Mathilda Gilles, Salem, Ore.; Alta
McDaniel, Forest City, Ark.

CLEVELAND ORCHESTRA CONDUCTORS WORKSHOP was held for twelve days, starting January 23, under the co-sponsorship of the Cleveland Orchestra and the American Symphony Orchestra League. Twenty-eight conductors from symphony orchestras in the nation's smaller cities participated in rehearsals and concerts, accompanying the Cleveland Orchestra on a one-tour concert and working under the direction of George Szell, conductor of the Cleveland Orchestra. Through dual positions, the twenty-eight conductors represented a total of over sixty different musical organizations, including twenty-five community symphony orchestras, eighteen college and university orchestras, one opera company and many choral groups, established in thirty-six different communities in nineteen states.

MISSOURI MUSIC FESTIVAL selections may now be made from the current national lists issued by the National Interscholastic Music Activities Commission, or from the supplementary list compiled by the MSHSAA Music Advisory Committee, according to an announcement in the December 1953 issue of The Missouri High School Activities Journal. It was further stated that these are not restricted lists. The NIMAC bulletins are available from the Music Educators National Conference, 64 E. Jackson Blvd, Chicago 4, Ill.

BENJAMIN V. GRASSO resigned his position as educational director of G. Schirmer, Inc., to become vice-president of Associated Music Publishers, Inc, taking his new post on March 1, 1954. Mr. Grasso, who is currently president of the Music Education Exhibitors Association, was engaged in the field of music education as a teacher and supervisor prior to the time he joined the G. Schirmer staff several years ago.



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"WHY I TEACH," a contest for teachers, to encourage good teachers to remain in the teaching profession and eligible young people to enter it, is being sponsored by the American Legion Auxiliary. The subject of this year's contest is, "The purposes and goals of a teacher in a free America." The form of the essay must be an open letter to a high school graduate, and the entry may not exceed 300 words, nor less than 100. Contestants must have completed five years of teaching by June 1, 1954. The Divisional award of a \$50 U. S. savings bond is to be given to the contestant having the winning entry in each of the five divisions. The national award, a \$250 U. S. savings bond will go to the winner among the five. Entry should be forwarded to Mrs. Lamont Seals, Homer, Louisiana, by June 25, 1954. 25, 1954.

FRENCH HORN. Scherl & Roth, Inc., has released an attractive illustrated brochure on "The Basic Approach to the French Horn." The material has been prepared with the assistance and cooperation of Max Pottag, artist and instructor of the French horn, and a member of the Northwestern University School of Music for eighteen years prior to his retirement. Copies may be obtained by writing to Roth-Reynolds Instrument Co., Div. of Scherl & Roth, Inc., 1729 Superior Ave., Cleveland, Ohio.



MASTER SERGEANT EARL R. MAYS, arranger for the U. S. Army Field Service Band, Washington, D. C., was one of the winners of the four \$1,000 cash awards recently announced by ASCAP in the Armed Forces March Competitions. Sergeant Mays' composition "Army Field Forces March," which was selected from approximately fifty Army entries, contains a trio composed as a football song while he was a student at West Chester, Pa., and a member of MENC Student Chapter No. 21. The Navy, Air Force, and Marine Corps winners were, respectively, Chief Musician Gerard Bowen, Airman First Class Lawrence M. Rosenthal and Lt. Col. Carl W. Hoffman. The four \$1,000 checks were presented by Stanley Adams, president of the American Society of Composers, Authors, and Publishers at a Pentagon ceremony early in February. Mr. Adams stated that the presentation continues the ASCAP-John Philip Sousa awards, the purpose of which is to encourage interest in and the composition of traditional march music. The award ceremony at the Pentagon was attended by a large group of "high brass" and was a most impressive event. Major General William E. Bergin, the Army, which was executive agent for coordination of the competitions. The judges were William D. Revelli, director of bands, University of Michigan, representing the American Bandmasters Association; Paul Van Bodegraven, New York University, representing the Music Educators National Conference; and Frederick Fennell, director of the Eastman School of Music Symphony Bandrepresenting the National Music Council. MASTER SERGEANT EARL R. MAYS,



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#### MUSIC IN HIGHER EDUCATION

by ROBERT A. CHOATE

Reprinted from December 1953 issue of Higher Education

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BOSTON'S BEAUTIFUL ESQUIRE THEATER has become the property of Boston University and will be the new center of activities of the Department of Theater Arts of the College of Music, as well as the auditorium for College of Music productions and concerts. The opening of the theater under the auspices of B. U. College of Music was on February 24, 1954, with a production of Hamlet. Dean of the College is Robert A. Choate, chairman of the MENC Editorial Board. The College will presently occupy a recently acquired five-story building located on the Commonwealth Avenue side of the university campus.

DOCTOR OF MUSIC DEGREE CURRIC-ULUM has been adopted by the Northwestern University School of Music. The degree is designed to provide a framework for the development of musicians able to teach and to perform with scholarly authority. It is offered in the following fields: Performance (organ, piano, violin, and voice); composition; church music. The Northwestern graduate school continues to offer doctor of philosophy degrees in music history and literature, music theory, and music education. A doctor of education degree also is offered in music education.

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EUROPEAN STUDY TOUR in comparative education is offered by Wayne University, Detroit, Michigan. Personally conducted by Wm, Reitz, this seventh annual tour will leave New York June 19 and will return August 31. Covering ten countries in ten weeks, the 1954 tour will feature a two-week visit to Spain. Qualified persons may earn up to eight hours of graduate or undergraduate credit. Similar credit arrangements are available through Mercy College, Detroit, Further details may be obtained from Wm. Reitz, Wayne University, Detroit 1, Michigan.

CORONET FILMS, Chicago, announces the release of its first group of music appreciation films. Three fourteen-minute sound motion pictures, filmed in Europe, explore the lives and music of Mozart, Beethoven and Schubert, representing the classical and romantic periods of the 18th and 19th century. Each of the three films is available for purchase in black-and-white, or in full natural color. For temporary use, prints may be obtained from your nearest film rental library at the usual rates. Preview prints will be furnished upon request to Coronet Films, Coronet Building, Chicago I, Illinois.



HENRY COWELL, who recently gave a lecture recital on modern music to music students at Hobart and William Smith Colleges, here demonstrates the effect of his well-known "tone clusters" as played with right hand while sounding string chords with his left. At left stands Lindsay Lafford, head of the music department at Hobart and William Smith. Behind him is Leland Flora, professor of music at the Colleges, and director of the Seneca Symphony.



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"EXPLORATIONS IN HUMAN RELA-TIONS TRAINING" has recently been published by the National Training Lab-oratory in Group Development. This 87-page volume is an assessment of the ex-periences which have been undertaken at the Laboratory sessions during the 1947-1953 period in Bethel, Maine. In the Introduction, written by Leland P. Bradford, the director, there is the fol-lowing statement:

1947-1953 period in Betner, maine. In the Introduction, written by Leland P. Bradford, the director, there is the following statement:

"This book attempts three tasks. It reports some of the major accomplishments in research, training, and consultation made by the National Training Laboratory in Group Development during its first six years of existence. It describes the organization, training groups and training methods of the Laboratory summer session held in Bethel, Maine. It raises issues and discusses briefly some aspects of a slowly-developing theory of human relations training. "The Laboratory Planning and Policy Committee considers the report a forerunner of a more comprehensive volume on the theory of human relations training. This book is in the planning stage. "These have been exciting and profitable years. The problems attended upon entering into a relatively untouched area of training, of developing a staff that cuts across the various social science disciplines, of building a set of theories that touched many fields of research, and of creating and adapting methods of efectively encouraging change in highly competent action leaders have been many and difficult, but their gradual selution has led to a greater clarity about possible future accomplishments."

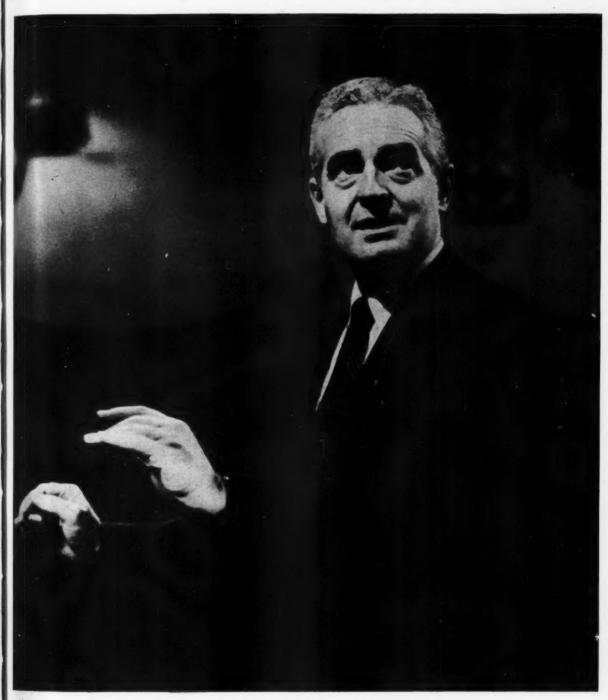
Copies of the publication may be secured by writing to the National Education Association, 1201 Sixteenth Street N.W., Washington 6, D. C. The price is \$2.00.

LORENZ PUBLISHING COMPANY an-LOKENZ PUBLISHING COMPANY announces a contest for music composers, in celebration of the completion of sixty years of anthem publishing. Prizes will be given for 25 anthems and 15 orgas voluntaries submitted between June 1 and December 1, 1954. Details may be secured from the Editorial Department, 501 E. Third Street, Dayton 1, Ohio.

LOUIS G. LaMAIR resigned as executive vice-president of the Everett Piano Com-pany, South Haven, Mich., effective Jan-ary 7, to become vice-president and gen-eral manager of the Penny-Owsley Music eral manager of the Penny-Owsley Music Company, Los Angeles, on February 1. Mr. LaMair, who has been president of the American Music Conference since its inception, was formerly chief executive of Lyon & Healy in Chicago.



TRENTON KIWANIS CLUB recently presented Trenton Central High School Orchestra with two violins. The occasion was a Kiwanis luncheon meeting as which the orchestra presented a program. In the picture, receiving the instruments from President Gater, are two members of the orchestra—Jean Heck and Virginia French. At the right is Albert Wassell director of the orchestra. Mr. Wassell, director of the orchestra. Mr. Wassell contributes an article to this issue of the journal: "Albert G. Mitchell -A Pioneer in Class Instrumental Music Instruction in America."



#### Fred Waring Music Workshop

announces its 1954 Season for Choral Directors

A fast-moving, intensive course for choral directors who wish to learn firsthand the professional techniques which Fred Waring and his Pennsylvanians have developed in their many years of highly successful pioneering of choral music in concerts, films, recordings, radio and television. The 1954 schedule will consist of five one-week sessions: June 20-25, June 27-July 2, July 4-9, July 11-16, July 18-23. Enrollment in the third and fifth week is limited to directors who have previously attended a Waring Workshop. All sessions will be held in the Ennis Davis Dormitory and Music Hall — permanent quarters of the Waring Workshop — located in Delaware Water Gap, Pa. Now in its eighth season, the Waring Workshop has been attended and enthusiastically endorsed by more than 4,600 directors of school, college, church, community and industrial choral groups. For further information and enrollment form address: Registrar, Fred Waring Music Workshop, Delaware Water Gap, Pa.

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YOUNG AMERICAN COMPOSERS' CON. TEST. Sigma Alpha lota announces its third annual American Music Awards for young composers between the ages of 22 to 35. Compositions are to be a choral work for three-part women's voices and for a vocal solo. Winning works will be given premiere performances at Sigma Alpha lota's national convention in 1956, with the composers given cash awards of \$300 each and retaining all royalty rights sour each and retaining all royalty rights on their compositions, which will be pub-lished by Carl Fischer, Inc., as a part of the Sigma Alpha lota Modern Music Se-ries. Rose Marie Grentzer, Obelin (Ohio) Conservatory of Music, has served as director of American Music Awards since the inception of the program. Gustave Reese, director of publications for Carl Fischer, Inc., serves as special consultant. Additional details may be secured from Miss Grentzer.

STUDENT COMPOSERS RADIO AWARDS. With entries for the 1953 Student Composers Radio Awards totaling more than three times the amount received the previous year, Broadcast Music, Inc., sponsor of the annual competition for the best instrumental or vocal compositions by student composers, has announced the official opening of the 1954 contest. As in past years, a total of \$7,500 in prizes will be awarded to winning composers who are students of accredited conservatories of music, universities, colleges, secondary schools, and private teachers in the United States, its possessions and Canada. Official rules, together with entry blanks, are available from Russell Sanjek, director, SCRA Project, 580 Fifth Avenue, New York 13, N. Y. ing more than three times the amount

THE MENDELSSOHN GLEE CLUB'S fourth annual award contest for a composition for male chorus is open to any citizen of the United States other than citizen of the United States other than active members of the club. Entry blanks must be received by The Mendelssohn Glee Club not later than September 1, 1954. Compositions must be mailed on or before November 1, 1954 to: The Mendelssohn Glee Club, 154 West 18th Street, New York 11, New York. Frederick C. Schreiber of New York city won the third annual award contest. Mr. Schreiber chose a text from the Forty-second Psalm and titled it, "Why Art Thou Se Full of Heaviness." The Mendelssohn Glee Club, now in its eighty-eighth season (the oldest American male chorus) expects to premiere Mr. Schreiber's winning composition at its private concert, ning composition at its private concert, April 26, 1954, Ladislas Helfenbein, conducting.

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LEOPOLD STOKOWSKI recently heaored the United States Air Force Band by presenting it with his personal band library. Shown receiving one of the compositions from Mr. Stokowski is Colonel George S. Howard, conductor of the U.S. Air Force Band. This library was ac-cumulated over a period of many years and is composed solely of Stokowski ar-

Page 12

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LIBRARY OF CONGRESS RECORD-INGS. Three new long-playing recordings containing music of Indian tribes in Arizona, Washington, Wisconsin and North Dakota have been released by the Library of Congress. The original recordings were made by Frances Densmore of Red Wing, Minn. early in the century, and these songs are now seldom, if ever, heard. Each recording contains approximately thirty songs, and the disks are accompanied by a descriptive pamphlet explaining the historical background of the material recorded and English translations of the texts of the songs. Each record is \$4.95 plus cost of mailing. These recordings bring to seven the number of long-playing disks of Indian music available from the Library. A catalog of recordings may be obtained for ten cents in coin from the Recording Library, The Library of Congress, Washington 25, D. C. LIBRARY OF CONGRESS RECORD-

THE JUILLIARD REVIEW, a scholarly periodical to be published three times a year under the auspices of Juilliard School of Music (120 Claremont Ave., New York 27, N. Y.), made its first appearance in February 1954. Edited by Richard Franko Goldman, the new publication is devoted to subjects of general interest in the field of music. The first issue features articles by Jacques Barzun, Jean Morel and Bernard Stambler, among others. Subscriptions are available at a dollar a year, with single copies offered for sale at fifty cents.

"MEN WHO MAKE MUSIC" is the title of the interesting teacher's manual prepared for use in connection with the broadcasts of the Charlotte, N. C., Symphony Orchestra for the benefit of the Charlotte schools. The manual contains data about the composers, suggestions for correlating art with music, a list of audio-visual aids, general reading list, and description of the instruments of the symphony orchestra. The program is co-sponsored by the Charlotte City Schools, the Jefferson Standard Broadcasting Co., and The Junior League of Charlotte, Inc. James Christian Pfohl is the conductor of the Charlotte Symphony

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RESOURCE GUIDE IN MUSIC, compiled by the Instrumental Music Staff of the Kalamazoo Public Schools [Kalamazoo, Michigan.] \$2.50.

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by the Instrumental Music Staff of the Kalamazoo Public Schools [Kalamazoo, Michigan.] \$2.50.

Two points made by Superintendent Loy Norris in the foreword of this "Resource Guide" are particularly significant. The first is that integration of musical experience and correlation with other areas is indicated. The second is that the developmental interests and needs of children are made paramount.

The basic philosophy of the musicarea, as presented in this guide, is clearly desirable in modern education. The educational efforts of teachers in the area of music are directed toward developing in each pupil, according to his ability and capacity, those knowledges and skills in music which will enable him to appreciate and enjoy worth-while musical experiences as a member of seciety. The emphasis on children in this work is refreshing when there is a tendency in a number of widely publicized school music situations to exploit the children in building an instrumental program. Children in the Kalamazos schools are introduced to instrumental music in such a manner that orchestral and band work can be given appropriate consideration. It is interesting to note that all children are given opportunities to try the violin in the fourth grade, and the cornet or clarinet (and occasionally both) in the fifth grade. Approximately ninety per cent of all fourth- and fifthgrade children choose to participate in these instrumental classes annually!

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offered in grade 7 when students show serious interest and have missed these experiences in grades 4 and 5. This guide to instruction is a tribute to the staff of the Kalamazoo Schools.

UNDERSTANDING MUSIC, by William S. Newman. [New York: Harper & Brothers], 302 pp., \$5.00.

S. Newman. [New York: Harper & Brothers], 302 pp., \$5.00.

Books meant to introduce the beginning college student to the subject of music are plentiful, yet few of the authon really attempt to understand the pedagogical problems posed by the task, and even fewer have the genuine interest of the student at heart. William S. Newman, professor of music at the University of North Carolina, is one of those rare individuals who, through his own teaching experience, has uncommonly deep insight into the difficulties facing the instructor of a first-year music class. Furthermore, he has the ability to express his ideas in an interesting style which makes his book a pleasure to read. Mr. Newman does not follow the usual chronological approach to the understanding of music—that is, the instructive method in which music history is presented as it is reflected in the live and works of the most important composers. Instead he bases the book at the growth of the musical language. The first chapters discuss the nature of musical tones, as well as the most saliest characteristics of rhythm and harmony. Later chapters discuss the forms of music. It is in the last half of the book has

Later chapters discuss the forms of misic. It is in the last half of the book that we find the most important aspects of the author's approach to music history. He studies music as it is seen through the evolution of musical forms, and com-

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posers are discussed not as personalities but as masters of these forms. The following selection of chapter headings will give the reader some idea of the author's plan: Forms Woven Out of Motivic Play, Variation—a Compound Process, Instrumental Cycles of the Baroque Era, The Classic Sonata—Proctotype of Modern Instrumental Cycles, and Sacred Choral Cycles Governed by Text.

Although this method is not really new and can be found in the more scholarly works on music, it is interesting to find it applied on this introductory level. The whole idea is refreshing, and the book should be welcomed not only by the teacher who can always use a new stim-

teacher who can always use a new stim-ulus for his introductory courses in music, but also by the student for whose edification this work is written.

—George Bielow

CHILDREN, THE MUSIC MAKERS. A guide to music education in elementary schools, kindergarten, grades 1-6, prepared for the New York State Education Department, Bureau of Elementary Curriculum Development, by Joseph G. Saetveit, state supervisor of music.

music.

In scope, usefulness and general excellence, a worthy companion to the Syllabus for grades 7-12 referred to elsewhere in this issue. Sixty-four pages; illustrated; plastic ring binding. Prepared for both music teachers and classroom teachers, there are six illustrated chapters, headings of which are: An Overview, Music Experience in the Elementary School, Suggested Approaches for the Kindergarten, Suggested Approaches for the Kindergarten, Suggested Approaches for the First and Second Grades, Suggested Approaches for the Fifth and Sixth Grades. As is the case with the syllabus for secondary schools, this book is not for sale but a limited number of copies are available for free distribution outside of the state of New York.

—M. E. J.

THE CONDUCTOR'S ART, by Warwick Braithwaite. [New York: John de Graff, Inc.] 176 pp. \$3.75.

According to the publisher this is not a textbook in the sense that it is written only for practicing musicians. There is much in it to interest the music lover, and particularly the opera lover. Technical problems are discussed in simple language, and in so far as any book can help the young conductor, this one will, dealing as it does with all branches of musical performance.

YOUR SINGING POTENTIAL, by George Kester. [New York: The William-Frederick Press.] 34 pp. \$1.00. This booklet concerns "How to help yourself to sing."

EUROPEAN COMPOSERS TODAY, compiled and edited by David Ewen. [New York: The H. W. Wilson Company.] 200 pp. Illustrated, bibliography. \$4.00. A biographical and critical guide to prominent European composers, which sketches the lives and lists the chief compositions of 106 composers who have written music since the turn of the century. This is a companion piece to Mr. Ewen's "American Composers Today."

THE GOLDEN AGE OF GERMAN MUSIC AND ITS ORIGINS, by Grace O'Brien. [New York: John de Graff, Inc.] 222 pp. Illustrated, index. \$3.50 Inc.] 222 pp. Illustrated, index. \$3.50 Many historical personages make their appearance in the pages of this book, which traces the gradual growth of German music from its primitive beginnings to the magnificent art of the Classical period. The author shows that the development of German music was affected by historical events; and how it was influenced by the art of the neighboring countries, especially that of Italy, whose early musical achievements she has described in "The Golden Age of Italian Music."



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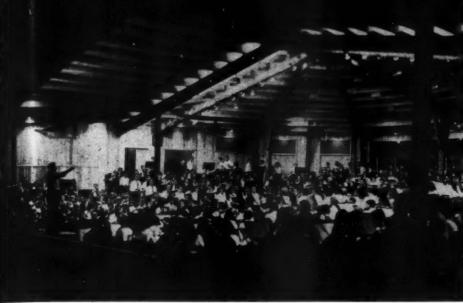
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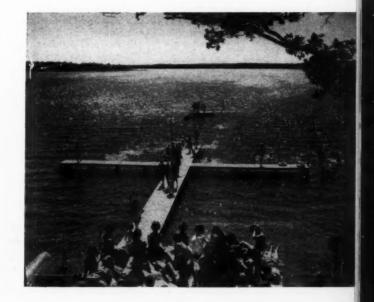
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APRIL-MAY, 1954

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## Music—A Vital Force in Education

#### Frances Elliott Clark

TE WHO WERE PIONEERS in the work know what struggles we had, what difficulties have been overcome, in bringing school music to a point of recognition by either the musicians or the educators, as, in the past, it was rated as neither music nor education, but only as a trifling diversion or an aid to discipline. In the long pull of securing attention from school people, as being a factor in education and making our work really worth while as teachers of music, we older supervisors have borne the burden of the heat of the day in bringing the work from its humble beginnings up to its present place in the sun.

Standards have been raised, work has improved, opportunities have multiplied, the field has been enlarged, recognition has come, and now to the younger, better educated, better equipped, better paid supervisors of today the door is wide open, the vista so alluring and so assured that we of yesterday wish we might begin all

over again for the very joy of it.

The great war, whose shadow is still over us, settled a few things in the educational world, as in the commercial, financial, and other realms. It was not the overscientific, over-specialized education of the military caste of the enemy that won the war . . . but the compelling heart power of the appeal from stricken countries . . . sentiment and sympathy, love and law, soul and spirit, took our whole people into it, like the wing sweep of an avenging angel, in righting a great world wrong. It was not our military prowess, . . . nor yet our commercial

instincts, but the keen sense of righteousness and honesty learned

in our public schools.

And so it comes about . . . a swinging back of the pendulum from the overemphasis placed upon industrial and vocational training, commercial and utilitarian courses, to a saner mixture of the cultural subjects that make for right understanding and right living, and sensible serving in the upbuilding of the community, the state, and the nation, to those things that bring a realization of the spirit of "All for Each and Each for All."

School music has more to offer in the service of this newly awakened sense of the need of closer relationship of all classes, more to offer to the newly organized centers of communal

thought, more to give toward the rapid Americanization of our latecomers, more to give toward building and keeping a high morale, a better spirit of happiness and joy in life, than any other one branch of study in the curriculum.

Music has at least as much to offer in mental discipline, in stirring the powers of discrimination, coordination, selection, and judgment, as any other one subject-and, next to reading, better stimulates the imagination. It correlates with other branches better than any other, save reading and writing, and even as a vocational subject it is second only to those of the most populous trades, while as a socializing function it has absolutely no peer.

The hour of music as education has struck. Not music for fun nor entertainment, nor as a pastime or accomplishment, nor yet as an art, standing alone—although at times it may be any or all of these-but as one of the

great vital forces of education.

It only remains for the school music supervisors to rise to their new duties and opportunities to make school music in every city, village and rural community the very heart of the school life, the focal point of all neighborhood activities, and a part of all civic work. It must be made a dynamic force in the life of every child everywhere, country as well as city, through being not a highbrow appendage, a beautiful but useless fringe on the garment, but a real servant of education.

The doors are open. Every great national musical or educational organization is behind the work of com-

munity music. High schools almost everywhere are giving credit for music courses, school orchestras multiply and will lead on direct to the municipal orchestra. Much hearing of the best music is raising the standards of taste and appreciation. The field is white for the harvest and the laborers all too few. . .

We of yesteryear builded better than we knew. We have not toiled in vain. And so, as we call upon our younger supervisors to take up the advanced work which we with prophetic eye see in the Aurora of the new day, let us bid

them God Speed.

THESE PARAGRAPHS from the 1919 Proceedings of the Music Supervisors Na-tional Conference—which in 1934 renamed itself Music Educators National Confer--are printed here as a forty-seventh anniversary message to the members of the organization of which Frances Elliott Clark was the first president in 1907. Nearly thirty thousand members—veteran young teachers, and future join in a salute to the grand teachers, teacherswoman who thirty-five years ago spoke the words which can serve such good and the words which can serve such good and timely purpose today. In these words are the essence of the spirit of the Conference, which Mrs. Clark personifies; in vision and opportunity music education is ever young. . . At ninety-four, Mrs. Clark, now living in Salt Lake City, was among the first to reserve her hotel room for the 1954 convention, thus maintaining her perfect attendance record since 1907.
"I have to set a good example," she said,
"and, furthermore, I must see how my
children are getting along." A resounding salvo to you, Mother Clark!

From Mrs. Clark's response to the address of welcome at the twelfth annual meeting of the Music Supervisors National Conference, held at St. Louis, Missouri, March 31-April 4, 1919.

## In re: The Use of Copyright Music for Audio-Visual Education

#### LEONARD FEIST

HE increasing use in music education of audio-visual aids which involve recording and/or audio and visual reproduction makes it of prime importance that we examine the question of copyright with reference

to these new uses of musical compositions.

Since there has always been some confusion concerning the copyright law in other phases of music education, it seems appropriate to discuss the entire matter in some detail. It is inconceivable that an informed world of music education would knowingly be guilty of violation of copyright, particularly if it is clear in their minds just what limitations the law places on the educational use of music.

Many of the signs and admonitions which we encounter in our daily life shout their meaning with great clarity. Keep Off The Grass, No Smoking, Speed Limit 30 Miles An Hour, Wet Paint, Keep Out-we all easily comprehend

and comply with if we are good citizens.

In the music educator's daily life there is another admonition which confronts him at the bottom of the first page of almost any piece of music he uses "Copyright 19-." Perhaps it is because this line whispers in small type rather than shouts in large letters that the admonition is sometimes not heeded. Perhaps the meaning of the words themselves is not too clear.

In its original connotation nothing could be clearer than the meaning of the word "Copyright." It means that the sole and exclusive right to copy (duplicate, reproduce) belongs to the copyright proprietor of the particular work. This right is one which has been recognized almost since the beginning of printing. Kings and parliaments and congresses realized that the creations of a man's mind and intellect and spirit were as much his property as the crops of the fields belonged to the farmer who planted them, the pewter mug to the craftsman who fashioned it, the bolt of cloth to the housewife who wove it. But because creative works of art were the basis of a nation's culture and a nation's pride, unlike the ownership of other kinds of property, a time limitation was placed upon copyrights. The original European idea was that although this right in principle belonged to the creator forever, practically, it must at some time revert to the people for their free and unrestricted use. The time limitation varies from country to country, but almost always extends beyond the lifetime of the creator. The materials of culture ultimately belong to all the people.

The United States Copyright Law stems from Article I, Paragraph 8, of the United States Constitution which pro-

vides:

"Congress shall have power . . . to promote the progress of science and useful arts by securing for limited times to authors and inventors the exclusive right to their respective writings and discoveries."

The main purpose of the Copyright Law enacted by Congress was to stimulate writing by securing to authors for limited periods the exclusive rights to their writings, and by according to them a means of obtaining an adequate return for the value of their writings.

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Upon the expiration of the "limited time," the work falls into the public domain and all may use it freely and without restriction. Certain formalities were expressly provided by law to establish and maintain the copyright. That is the reason why the law requires the date of copyright in the notice. In this way the public is made aware of the

copyright and the termination thereof.

It should be pointed out, as additional clarification, that musical copyrights today are usually in the name of a publishing company. Composers grant their rights to the publisher who is better equipped to produce, publicize, exploit and distribute the composition, but we must keep in mind that the right itself stems from the act of creativity

When the principle of copyright originated, the right to print or in other ways to make copies was the only right contemplated. It is perhaps unfortunate that the word which was so meaningful in its origin should today be less precise. Particularly in the field of music, technological developments have created new uses and new methods of reproduction. As each of these new uses and methods has appeared it has been clearly determined, in many instances by the courts, that copyright protection extended to and covered the new development. Thus the right to record musical compositions, to synchronize them with talking motion pictures or to perform publicly for profit are all rights which belong to the copyright owner.

The following is a list which, while not all-inclusive, sets down the main rights which belong to the copyright pro-

prietor of a musical composition:

To print, reprint, publish, copy, vend, translate, arrange, adapt, perform publicly for profit, and record.

Under the United States Copyright law, infringers of copyright through the unauthorized use of any of the above rights are liable, among other things, to an injunction and to pay to the copyright proprietor damages and profits. A willful, knowing infringer is guilty of a misdemeanor and upon conviction is punishable by imprisonment or fine or both.

Except in the case of a willful or flagrant violation, no publisher would want to invoke penalties or remedies in connection with lapses from the law by music educators. Yet the publisher's relationship with the composer places upon him certain obligations and responsibilities. He is in a position of trust and is morally and legally entrusted with the composer's property. Because of the many technicalities of the law, violation of a copyright by a music educator may cause irreparable damage to the rights of the

April

Mr. Feist is president of the Music Publishers' Association of the United States, Inc., and a member of the Executive Board of the Music Education Exhibitors Association, auxiliary of the MENC.

composer. This is one of the reasons why the educator must take the greatest care to avoid unwitting infringements and violations.

Volumes have been written on copyright, and to cite in detail just how some of these unwitting acts might damage the composer, would require a more lengthy and technical exposition than is possible here. Suffice it to say that this danger does exist even though there is the most innocent intent on the part of the violator.

The Music Publishers' Association of the United States has been well aware of the increasing use of the copyright compositions of its members in audio-visual music education. It has constantly sought to clarify, for the benefit of educators, the legal situation concerning such use. To this end there is printed in conjunction with this discussion a letter in which the counsel for the Association has stated in detail the legal background which restricts the unauthorized use of copyright music in audio-visual aids to music

There is, however, a deeper responsibility which the music educators bear to the composer. Beyond the legal facts there is the ethical consideration. It is through the educator that the cultural heritage of the past is transmitted to youth and to the future. As custodian and transmitter of this culture the music educator bears a responsibility for that heritage and for the new heritage which is

constantly developing. Our country has seen fit to give its creative geniuses the right to enjoy the fruits of their labors. It has thus stimulated them to enrich our lives with their works. The music educator has the responsibility to help build, rather than to destroy, either knowingly or

It follows, therefore, that the music educator must seek out the facts. It is not hard to learn what he may or may not do. If he wishes to make any use of a copyrighted musical composition from regularly printed copies other than for non-profit performance he must communicate with the copyright owner asking permission and explaining just what use he plans. The name of the copyright owner appears on the bottom of the first page of each composition, placed there by law and with this very purpose in mind. There will be varying policies among different publishing houses, dictated by their own ideas of what is best for their own purposes. But permission must be obtained.

Let us hope that understanding and awareness about copyright will become commonplace in the future. The music educator and the music publisher have traditionally been good companions. Greater understanding always makes for closer friendship-greater mutual benefit.

[This article is not subject to copyright, It may be used for any purpose whatever without permission, with the hope that it will be reproduced elsewhere so that the facts may become familiar to all concerned.]

## Copyright Protection Applies to Audio-Visual Reproduction of Copyright Music

#### A LEGAL OPINION

Mr. Leonard Feist, President Music Publishers' Association of the United States, Inc. New York, N. Y.

Dear Mr. Feist:

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We have considered the question you have raised, namely, "Does the unauthorized use of copyrighted musical compositions in connection with audio or visual reproducers and projectors constitute a violation of the United States Copy-

We have reached the conclusion that such usage would be in violation of the exclusive rights which the law grants to the copyright proprietor.

To be specific, the violations of such exclusive rights are as follows:

(a) The unauthorized use of a copyrighted musical comosition through the medium of an audio reproducer is a violation of subsection (e) of Section 1 of the United States Copyright Law which secures to the copyright proprietor the right to record. Accordingly, civil action could be instituted against persons responsible for the unauthorized placing of convincted against persons responsible for the unauthorized placing of convincted graphs of the proceeds files or other likes. ing of copyrighted music on tape, records, film or other like devices for the purpose of audibly reproducing it.

(b) The unauthorized use of a copyrighted musical composition through the medium of a visual projector is a violation of subsection (a) of Section 1 of the United States Copright Law which secures to the copyright proprietor the right to copy. Therefore, civil action could be instituted against persons responsible for the unauthorized use of copyrighted music in opaque or translucent projectors or other like devices for the purpose of visually reproducing it.

This also applies to the unauthorized placing of copyrighted music on slides, microfilm or other devices to be used in conjunction with such projectors. If such actions are instituted, we feel certain they will

succeed. Our conclusion is based upon sound legal principles and authorities. As a matter of fact, to support our opinion, we quote from a Court's decision which would be pertinent in the event the issues are tested. In the case of F. B. Patterson vs. Century Productions, Inc. et al (93 Fed. 2d 489) the United States Circuit Court of Appeals, Second Circuit, in

affirming a decision of the District Court, stated: "Section I of the Act gives, inter alia, to the copyright owner the exclusive rights to print, reprint, publish, copy and vend the copyrighted work. In making a positive film from the plaintiff's negative and then negatives from the positive, the defendants who did it clearly copied the film. Besides that, when the film was shown the defendants who did that made an enlarged copy of the picture. It was, to be sure, temporary but still a copy while it lasted. I suppose a painting reproduced in colors that quickly faded to leave the canvas blank would, when the reproduction was completed, be a copy regardless of its life as such."

We have not attempted to place before you any of the ethical or moral considerations involved in a breaching of the Copyright Law. We have attempted merely to set before you, in a straightforward manner, those protections which are provided by the Law for proprietors of copyrighted

Yours very truly,

WATTENBERG & WATTENBERG

New York, N. Y., December 17, 1953

## The Tensions of Music Learning

#### Meyer M. Cahn

Music educators are, in the main, idealists. They seek to do no harm. Rather, they seek to bring the good and the beautiful to others so that others might share these riches of life as they themselves see them and feel them. As artists, music educators couple their idealism with enthusiasm and, together, these generate a force which, when combined with highly motivated youth in in numbers, brings a dynamic and sometimes cyclonic force that can easily produce the kinds of musical and artistic successes which schools all over the country have recorded in their recent musical history.

This all sounds good. In some respects it is good. But, in some respects, it is regrettable and, sometimes, more

than regrettable, it is tragic.

It is regrettable, for instance, if in the course of anxious rehearsals one or more students decide to give up playing music because of unpleasant experiences in the rehearsals. It is even more regettable if one or more students decide henceforth and forever that the climate of stern, anxious and tense rehearsals is the real stuff of life, and is to be duplicated and reproduced in many life situations. And it is tragic if when the performance is ended, one or more students are left with a physical or mental condition which now require psychiatric attention.

All of these things have happened, and with enough frequency for music educators to be more than just casually

concerned.

When you talk with students who have given up the playing of music, you often learn that they did not give up music, but the procedures of music education. Unless otherwise affected, practically everyone is attracted to music. But we need to be careful lest our procedures interfere with this natural attraction and become paramount to the music itself.

However, music educators have no monopoly on unhealthy educational conditions. Over half of America's school children have been judged to be suffering from one kind of nervous ailment or another, and some educational mental therapists believe that school life itself is a significant cause of this breadth of mental disturbance. Mental disturbance is found in almost every aspect of today's world. Stark figures such as the rejection of forty per cent of those examined for service in World War II (one out of eight of those for mental disease); a suicide rate of 14.4 in 1940; the statement' that "one in twenty persons will, sooner or later, suffer some temporary or permanent psychological disorder . . . (necessitating) psychiatric or hospital treatment," these and other such figures serve to remind us that mental hygiene is a widespread problem that serves to cripple and lessen the accomplishment of a high percentage of people in the world today. It is perhaps because of this reason that health is cited as one of the seven cardinal principles, and is thus one of the primary goals of education today.

Not so familiar as the above figures is the fact that young people, seemingly in good health, are often in the throes of behavior and personality problems which will, in adult life, produce serious neuroses and psychoses. If this be true, then childhood itself is the period, of all periods, for healthful living, the time to lay a "foundation of stability, of freedom from fear, anxiety, and insecurity, of confidence and strength."

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How can this best be done?

#### How to Create Mental Health and Growth

For one thing, teachers can help to create a climate that is conducive to mental health and growth. And they

can give this goal a high priority.

Through the technique of their procedures teachers can remove pressures. A healthy environment can be created by relating the curriculum to student needs and interests, rather than arbitrarily foisting a program onto the students; by making the students feel at home; by establishing an atmosphere of mutual respect and friendliness; by the establishment of procedures which are intelligent and fair; by establishing a program which recognizes and cares for individual differences, not only in mental ability, but in such traits as habits of concentration and application, in creative ability, mechanical aptitude, physical alertness.

Pressures are especially dependent upon the conduct and personality of the teacher himself. If he is economically secure, if he likes his job, if he is physically healthy, if he participates successfully in community social and recreational affairs, and if his personal and emotional life are in good order, then he may better be able to give the child a sense of security, better able to help the child to grow into a healthy and productive citizen.

Although all teachers, regardless of their subject field, must be concerned with the potential health problems of their teaching situation, music teachers must be even *more* concerned. There are two reasons for this: the nature of the music student himself, and the nature of the music

activity.

We must admit that music students are often more "sensitive" than other people, for sensitivity is, after all, a most important artistic characteristic. One member of the medical profession indicates that in the case of the musician, "the fundamental tendency toward a psychopathic personality is . . . innate . . ."<sup>2</sup>

Many examples serve to illustrate the tendency of the musician toward nervous ailments. The music world is certainly familiar with such phenomena as the nervous breakdown, the outburst of temperament, stage fright, phobias, and the free, impulsive kind of conduct which some people consider antisocial, but which is often allowed musicians because "after all, they are artists."

There has been an attempt to measure the mental and physical requirements of music playing through chemical studies and other means. One chemical study showed that "in horn players from 70 to 90 per cent of energy is ex-

Mr. Cahn has been director of instrumental music at City College of San Francisco, Calif., for the past seven years. At the present time he is doing research for a doctoral dissertation at Stanford University.

<sup>&</sup>lt;sup>1</sup>Delbert Oberteuffer, "School Health Education," Harper and Bros., 1949.

<sup>2&</sup>quot;Music and Medicine" a symposium. Edited by Schullian and Schoen, published by Henry Schuman, 1948.

pended, in violinists about 160 per cent, in clarinet players about 111 per cent, in kettle drummers about 275 per cent." The study concludes that "the average expenditure of a pianist, chemically determined, corresponds to the average expenditure of those who do hard physical work." But playing the piano, and other musical activity, is more than physical. It requires intellect, emotional activity, physical energy and an involvement of the spiritual capacities of the individual. In an audit of a recital playing by Josef Hoffman some years ago, it was found that 316,418 brain operations were required, or about 4,000 per minute. The same study showed that it required 736 separate mental and physical operations to play one verse of "Nearer My God to Thee," or 13 operations per second.<sup>3</sup>

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#### Importance of Work-Rest Plan

Music is, indeed, a multifarious activity that requires the whole person. No wonder, then, that doctors suggest a "careful distribution of work and rest intervals" for those engaged in music activity.

Rest is also required in direct ratio to interest or boredom experienced in the activity. A high degree of interest will offset fatigue. Boredom will bring it on much more quickly.

However, even where interest is high, rest is important. In fact, rest is essential to a maintenance of a high level of interest. Either way you look at it, rest is vital to the music learning program.

The importance of rest in productive physical activity is particularly well illustrated by an experiment performed recently on a group of workers who were loading pig iron. Instead of working steadily for four-hour periods, separated by lunch in the typical eight-hour work day, they alternately worked eight minutes and rested twelve minutes during the entire eight-hour work day with the usual one hour off for lunch. In other words, in every 20 minutes they were off 12 minutes. The result? Production was increased by 212 per cent!

Perhaps similar work-rest-ratio studies should be performed for music education. In this way we might learn the correct answer to the perennial question asked by well-meaning parents: "How long should my child practice every day?" Current answers vary widely and probably have little scientific basis.

No matter what area of music activity we investigate—listening, performing, studying, teaching, composing, conducting, etc.—we find a stimulating activity filled with tension. In fact, the very core of music itself is tension. This tension, physical tension, is encouraged within the listener and performer through the motion of the music which is stated in varying degrees of tension and relaxation. This motion presents "patterns of feeling states" which would, according to one writer, normally induce us to physical action appropriate to those feeling states; but in not taking the action, he says, we find our physical selves attempting that action nonetheless. In this way, we participate physically in the music. This physical participation provides the emotional experience.

For industrial uses, the Muzak Corporation, which provides recorded music on a commercial basis, classifies music according to degree of stimulation. This classification cannot, of course, be exact. We are told, in their research announcements, that music not only arouses emo-

Study published by Cline Piano Co., San Francisco, 1951.

Hearing Music, Theodore Finney. Published by Harcourt and Brace Co.,

tions but that it increases the rate and depth of inhalations and exhalations, and can thus serve as a stimulant or as a sedative.

With this knowledge, Muzak very carefully dispenses its product. They rarely provide more than two and one-half to three hours of music in an eight-hour day. After two and one-half to three hours, employees reject music as they reject factory noises. Also, Muzak has found that twenty- to thirty-minute doses of music at a time give the best results. In other words, they provide rests during which no music is heard. They are also careful that the volume is not too loud and, because of the richness and highly stimulating nature of most commercial recordings, all of their music is specially orchestrated and specially recorded.

In addition to the inherent tension of music, there are other factors which make it mandatory that the music educator consider the mental and emotional welfare of his pupils and himself. Problems are presented by the tensions of rehearsal, the deadlines of performance, the conflict between varying goals of performance standards, and, of course, there are problems concerning the attitudes and goals of the students, their families, the administration and the community.

#### Tensions in Rehearsals

The rehearsal is an especially difficult situation, particularly in the large group. The inevitable presence of individual differences means that some students will learn the music much sooner than others, and must, therefore, go through prolonged periods of inactivity and frustration. This, of course, brings on boredom which hastens fatigue.

At the same time, the slow student is pressed to maintain a state of tension over long periods. He may be concerned not only about the music he is trying to learn, but also about how his slowness will affect his acceptability in the group. This is an important point. The large group presents many difficulties of this kind which are not presented in the smaller, homogeneous grouping.

Even where individual differences are not present, there are many rehearsal tensions to be tolerated by the musician. The constant start and stop of the music, the constant breaking of the continuity of the musical thought, the constant interruption of emotional expression for factors of musical mechanics, and the constant imposition of the director's emotional and musical goals upon the various individuals of the group all serve to create a situation which does not always build tranquility, peace and soothed nerves

On the other hand, the directorless, or completely laissez-faire rehearsal presents its mental health problems, too. There is a dissatisfaction and a consequent tension in having to be intimately associated with such musical faults as wrong notes, bad intonation, poor precision, improper phrasing and the general misunderstanding of the intent of a piece of music. The conflict between these faults and higher standards of musicianship which the student might hold produces tension and early fatigue.

Perhaps the greatest source of tension comes, as we said, from the leader himself, especially in the typical autocratic, large-group situation. It is the leader, finally, who sets the tone of the group, the standards of friendliness, informality, warmth, mutual consideration, who either initiates or approves the value system adopted by the group.

If the leader believes that "all musicians should be treated sternly, because that is the only way they will respond," then this standard will prevail, and the ramifications of this thought will permeate almost every relationship and every activity. A European tradition of such treatment of musicians is only now disappearing, but not fast enough, and here and there one still finds in the musical world the most autocratic, despotic, and antiquated kind of leadership in America today.

The alert music educator will find many situations to be tension-provoking. All such situations have not been catalogued. A faulty musical instrument will produce tensions, as will a music lesson not properly prepared. Having to perform a composition under almost any conditions requires tension, but having to perform a difficult work, or one not properly learned, certainly creates a tense situation.

And even if you dismiss the music, and consider only the individuals and their problems, you are confronted with tension—as any good teacher will admit. There is the problem of the individual and his status in the group, his acceptance or rejection, his basic emotional, physical and social needs, and the manner in which these needs will be met.

#### Further Ways to Relieve Tension

Knowing, then, that the musical experience and the teaching experience involve varying degrees of tensions, knowing that music students are especially sensitive people, and that youth is the critical time to build for a sound future, the intelligent music educator should either prepare to deal with this tension carefully and intelligently, attempt to reduce it, or even eliminate it wherever possible.

He might, for one thing, allow more time for each musical activity, or each study phase. He would certainly be interested in more frequent rest periods and perhaps longer ones. He would limit the breadth of accomplishment, if necessary, and he would put a limit to tension-producing activities.

Knowing that the director is a key figure in the establishment of the social climate, he would look into his own conduct and seek to make proper adjustments in favor of a hygienic situation. He would also investigate his own level of aspiration, and develop a proper one for his musical group. (Often a Class B band will play Class A material because the conductor wants to be known as a conductor of a Class A Band. To play Class A music, he must bear down and work in an atmosphere of tension, whereas Class B music can be handled with less injurious results. To play the easier Class B music may indicate a less advanced musical attainment, but from the child's point of view, it will indicate a more advanced humanitarian attainment.)

In reducing tension there is, of course, the danger of reducing challenge to students. In some cases, only a fine line separates challenge from excessive tension, and only the music director who is on the scene can evaluate the situation and make the proper decision. Perhaps this is the kind of wise decision that an "artist teacher" can make better than just a "teacher." Students must certainly be challenged. Challenge itself is one of the wellsprings of life. But the dividing line between challenge, and that which can be attained only with injury, is something to be considered with mature judgment and with a profound feeling of responsibility.

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In summary, the director must be cognizant not only of musical values, but of health value. He must realize that his activities with young people place upon him the responsibility to recognize health hazards and health problems, to accept them as his own, and to deal with them not only intelligently, but with the same ingenuity and resourcefulness which he applies to his musical activities.

#### The Student Members Speak for Themselves

SINCE THE INCEPTION of the student membership classification in 1947 it has been the custom to print once during each year an editorial especially addressed to the student members. No such editorial has been prepared this year because one was written thirty-five years ago by Frances Elliott Clark, which, reprinted in this issue, affords stimulating reading for students as well as young and veteran teachers.

It is appropriate that in this same issue, the 1954 convention number, the Journal can present a considerably expanded "Collegiate Newsletter" (pages 35-41). Through the pages of this generous installment a goodly sampling of the student members join in presenting their own story in words and pictures. Here, too, is stimulation for the thoughtful music educator who looks toward the future. Of course, the Newsletters published in the Journal several times each year speak for many student members who are not represented by reports or pictures. Well over seven thousand have enrolled for the 1953-54 school year in MENC chapters in nearly four hundred institutions. This total continues the unbroken record of annual increases.

To all these future teachers, greetings! Yours is the great opportunity to serve others through music.

And to the chapter sponsors, and the state, division and national counselors, from your colleagues throughout the United States—including Hawaii and in Canada, too—a round of applause, in which we are sure the student members will join vigorously.

C.V.B.

# What the Music Educator Can Learn from the Composer

PARKS GRANT

NE of the most tragic conditions characterizing the status of American music education today is the rarity of music educators who are also composers of standing, or who at least number a composer or two among their close personal friends. Those of us who are responsible for presenting music to the young too often labor away completely cut off from any man-to-man contact with the composer.

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It is mystifying how a teacher can expect to impart real insight into any composition when he himself has no authoritative concept of how such a work came into existence in the first place. Those who teach appreciation classes often make considerable issue of what a student "gets out of" various compositions—and it is important, of course—but would not a greater prevalence of authentic knowledge as to what really goes into such a work be infinitely more to the point? No matter how well intentioned, if a student claims to discern something in a piece which was completely out of its composer's mind, how can his deduction be anything but the rankest moonshine?

Not every teacher has the gift to write music, of course, and perhaps not every teacher can even number one or more composers in his circle of professional associates, but surely many more could gain such personal acquaintance if they would only seek it. The profits of these contacts would be rich and rewarding. It is notably difficult for a composer to explain just how he proceeds, nor is it likely that he would welcome the presence of an observer in the same room while working. Still there are many pertinent remarks which can be garnered from his conversation which would quite effectively dispel some of the mystery surrounding the process of musical composition in the mind of the uninitiated, for realization of how such a person works is a thing which distinctly is caught rather than taught. Queries about how musical composition is accomplished in general may be utterly fruitless; yet remarks a composer will drop concerning how he handled specific spots in specific pieces will often throw revealing light on the whole creative process.

The writer has always been puzzled why a teacher of music if curious to know why Beethoven wrote a certain passage, or wrote it in the way he did, will try to solve the riddle by consulting "books"—in all probability a futile search—when there is an excellent chance that a composer-friend, examining the passage, can put forth a hypothesis so cogent as to be almost certainly the true explanation. Even though his style be vastly different from that of Beethoven, a composer can from his own ex-

perience often quite convincingly judge the mental process which caused his predecessor to fashion the particular passage in the exact way that he did. Furthermore, with few exceptions, no other musician could make such a deduction with authority. The writer once heard of a case where two piano teachers engaged in heated but inconclusive argument over the correct tempo of Chopin's Waltz in A Minor, op. 34, No. 2. One maintained that the title Valse Brillante indicated it should be fast; the other contended that Chopin's tempo-indication Lento called for a slow pace. A consultation of the type just suggested would have assured them that contrary to layman's opinions, Italian terms loom up much larger in most composers' minds than titles; this coupled with Chopin's obvious lack of imagination in naming his pieces would convince any reasonable person that the title should be quite disregarded, and the term Lento accepted as the authoritative and final settling of the

dispute.

Over-imaginative speakers and writers love to regale us with pretty stories of how So-and-So wrote Such-and-Such when in the throes of despondency over the death of his wife (son, mother, etc.). Only a composer can assure us what utter nonsense this is; that the striking of intense tragedy makes composing impossible, makes music seem futile rather than a refuge or sublimation, and that it strikes him and his kind with as equally disconcerting a force as any other person. Elegies, requiems, and laments are produced to honor those who were not close friends or relatives, or at least written when the shock of bereavement has grown mellow through the passage of several months or years. It is all very well to write an elegy in memory of President Roosevelt during the days which followed his decease, but there is hardly a composer outside extravagant novels who would console himself in this manner immediately after the loss of his wife or someone equally close. Works of mournful character are more likely written during times of peace and contentment than of sorrow; only when the world looks bright can we afford the luxury of indulging in tragic music.

On the other hand, a composer would tell us that sudden unexpected good fortune might very well find expression in the immediate and enthusiastic fashioning of a *Triumphant Overture* or a sonata noteworthy for buoyant jollity, for the effect of a highly welcome turn of events could easily be stimulation of the creative

powers, not paralysis.

Such association would effectively point up the dangerous fallacy of asking a class: "How do you think So-and-So felt when he was writing this work?" The outrageous notion that the mood of a piece essentially reflects its author's emotional state at the time he composed it can-

Mr. Grant, who is a member of the Music Department at the University of Mississippi, is also a composer and author of "Music for Elementary Teachers,"

not be too insistently stamped out—one of the most naïve to which the gullible mind is prey. Only a few moments careful reflection would readily show that any piece requiring several days or weeks to write would be an incomprehensible garble of shifting moods, rather than a unified, organic whole, if such were actually the case.

Through frequent contact with composers it is possible to deduce how *slight* is their concern with the emotional impact of their music—what a minor rôle it plays in the conscious process of composition, how mood is much oftener the *result* of the nature of a theme than the

force which generates it.

Acquaintance of this type will do much toward helping the teacher to bridge the gap between theory and practice. He will soon observe that a composer is not merely a man who knows what "the book" says or what "authorities" on theory say, but one who actively practices the vocabulary of music—to whom it is a natural second form of speech. His knowledge is based on doing, not mere reading.

Nearly all of us know at least one person who labors under the delusion that the "correct" way to write a note is: first, to draw a circle, second, to fill it in, and finally, to take a ruler and add the stem. (Some of us even have the misfortune to know schoolroom despots who inflict this amateurish method on the helpless students in their classes.) Anyone who is in contact with a composer would be quickly shaken out of such an unrealistic procedure, though in this particular case a professional music copyist could give just as much insight as a composer, perhaps even more.

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To come down to an extremely practical thing potential in composer-teacher contacts, one might mention the use of transparent manuscript paper (often called thin sheets or onion-skins) and the attendant black-and-white process. This writer's experience has been that music educators are amazingly oblivious of such a thing as the black-and-white (or blueprint) system of reproducing manuscript; some who claim to know of it on closer questioning turn out to have it confused with something quite different. It is a source of personal wonder what teachers imagine a composer does when he needs eight or nine copies of a violin part in an orchestral piece: do they actually imagine he laboriously writes out all eight or nine copies or goes to the outrageous expense of making photostats? In any event, these are the facts: He writes but a single copy, with jet black ink, on one side of a special type of manuscript paper called transparent paper. From this a blueprinter can at any time reproduce any desired number of copies, either on one or both sides of the sensitized paper (which usually is somewhat greenish, rather than really white); the notes -an exact replica of the original handwriting-reproduce black. The original transparent sheet is then filed away for possible future use; it never deteriorates, and can be used again as many times as desired. Many composers put every work on this type of paper, and then get several copies made up, thus enabling them to submit the same composition simultaneously to various performers, publishers, libraries, or contests. Old-fashioned white opaque manuscript paper is obsolescent; except for the wind and percussion parts of orchestral pieces-and not even always then-it largely dropped out of use ten or fifteen years ago. A music educator unfamiliar with this

process owes it to himself to compare it with gelatin or stencil reproduction when making orchestral, band, or choral arrangements.

Before the greater influence of the composer can be advantageously felt in music education, some teachers will have to free their minds of a few slandering notions which gossip-mongers have successfully circulated. If you have not heard it already, you probably sooner or later will hear this sort of tale: "Composers are not good instructors. They just teach for a livelihood; it is their meal ticket. They are never genuinely interested in education and every one of them would quit tomorrow if a way opened to earn a living entirely from composing."

The answer to this is that among composers, being people, naturally there are a few who are derelict in their duties. The same is true of some music educators. But would most composers abandon teaching if composition were sufficiently lucrative? Certainly, most assuredly! How many teachers of applied music would keep their studios open if they could earn their daily bread on the concert platform? All of us know the answer to that! How many teachers in any field, or workers in any vocation, would continue to work if they inherited a million dollars? Pardon me, but one of the very few who would remain at his task if he were to acquire wealth would be the composer, happily freed from the

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worry of earning a living outside his true calling. Another prejudice which has come under this writer's observation is the subtle but insidious inference that the very act of creating music somehow blights and damns a man, rendering him a hopeless misfit in the classroom, except possibly at the college level-and even there the prejudice occasionally infests teachers' colleges. The presence of a composer, with insights not possessed by the others of the faculty, on the contrary surely ought to produce a broadening, enriching effect on a school and its student body; such a person should be welcomed. Daily association with him might prove an effective check on some music educators' penchant for sealing themselves off in a tiny world all their own-not that they hold a monopoly on this vice. Of course, there always exists the rigid stipulation that said composer must have genuine teaching ability plus a sincere interest in education; and despite all innuendo, plenty of them do possess both, and to a marked degree.

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The music teacher can derive from the composer—if he will only give himself the opportunity—such things as the following:

(1) Constructing music is not necessarily a process of commencing with the first measure and writing through to the conclusion. The conclusion or a midpoint might well have been the original idea which happened to come to mind.

(2) Composers rarely start out with a melody which is subsequently harmonized with textbook rules in mind

or out of mind; but rather the entire musical fabric normally comes all at once, essentially as a single thing—subject, of course, to slight or drastic change in a particular component or in the very fabric itself.

(3) Such a person will often be concerned with making his music "more expressive," but will seldom speak of making it "more sad," "more gay," etc.

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## Albert G. Mitchell

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A PIONEER IN
CLASS INSTRUMENTAL MUSIC INSTRUCTION
IN AMERICA

#### Albert W. Wassell

Because Albert Mitchell shunned and sincerely disliked publicity, he almost succeeded in effacing his name from the Hall of Music Education Fame. Though receiving scant mention in histories of music education, his contributions to the class instrumental field, particularly to the string class, rank with those of Horace Mann in general education and Lowell Mason in the teaching and reading of vocal music.

Mitchell was an outstanding man in many ways. Some of the man's contributions and associates in life include the following:

Assisted Sir Arthur Sullivan in scoring his operas (he scored the entire "Mikado").

Started a fund for a statue to Sullivan in England.

Co-founder with Dudley Buck of the American Guild of Organists.

Played with the London String Quartet as a violinist.

Lifelong friend of John Jacob Stainer.

Friend of Hans Von Bulow, Edward Strauss and Joachim Strauss (toured South Africa as piano accompanist to one of the latter two).

Wrote the mandolin obbligato parts to Sousa's marches (orchestrations).

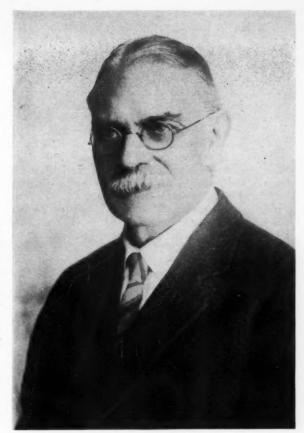
Youngest man up to that time to receive the doctor of music degree from Oxford University, England.

Taught the first violin classes in America—the start of successful class teaching of instruments in this country.

Albert Gore Mitchell was born in Carlisle or Buckingham (place not certain), England, in 1850 and died in Wood's Hole, Massachusetts, in 1933. His father was a major in the Fourth Dragoon Guard which was immortalized in the "Charge of the Light Brigade." As a boy he studied violin and organ. His organ teacher was Sir Frederick A. Gore Ousley. At twelve young Mitchell took his first organ position at Bickwell, near Coventry. Much of his early training in music is obscure. He did, however, organize the men and boys of the choir into a band, teaching them their instruments. After he left Bickwell his band kept up their organization and later joined the militia. They were called up and were sent to India during the Sepoy mutiny and were massacred to a man.

Mitchell next appears at Stamford-on-Avon and by that time had his doctorate from Oxford. A silver platter duly inscribed, now held by a member of his family, reads, "Presented to Albert Gore Mitchell, Mus. Bac.

Editorial Note: Albert W. Wassell directs the Central High School Orchestra in Trenton, N. J. Mr. Wassell studied with Albert Mitchell during summers at New York University. His article is largely drawn from correspondence with Albert Mitchell's son Howard, who is living in Franklin, Massachusetts.



MITCHELL

Oxon by members of the choir, Trinity Church, Ramsgate, 1885."

In addition to having a doctorate from Oxford he was also a fellow of the Royal College of Organists and a fellow of the Royal College of Music. At Oxford, of the two hundred who started the eleven-year course, four finished. Sir Frederick Bridge of Westminster Abbey was one of the four with Mitchell.

While in England he was apprenticed to an engraver, and was a good one, but wanted music as a career. Those who own the accompaniment book to his violin method may see there a photostat of his handwriting and scoring.

Sometime in his earlier years Mitchell studied violin with Edward Strauss and the great Joachim. Joachim's fee was a guinea a lesson, a high price in those days. He studied harmony and counterpoint under Ousley, acoustics under Prout, and had Sir John Stainer as one of his teachers. Stainer and Mitchell remained lifelong friends.

The events of the following anecdote occurred while Mitchell was playing with the London String Quartet. (It is not clear whether as a regular member or a sit-in.) Hans Von Bulow was in the room with the quartet at the moment. During the rehearsal a messenger came in and handed Von Bulow a note. Von Bulow read it, got up in a rage, and stomped out of the room. The reason for this action: His wife, Cosima, had run off with Richard Wagner!

While in England Mitchell did much scoring of Sullivan's operas. The *Mikado* was orchestrated by Mitchell. After Sullivan's death Mitchell was responsible for start-

ing the fund for putting up a monument on the Thames to Sullivan. A shilling per musician was asked. A row developed as to whether a violin or mandolin be part of the statue. An antique mandolin, as used by a wandering minstrel, was finally decided on.

Mitchell had an uncanny ear and was a recognized authority on famous old stringed instruments like Strads and Guarneriuses. He tuned his own piano and organ and was called in from time to time to discuss acoustical problems in connection with organs in churches.

In 1890 he came to the United States with his family and took a church position in Watertown, New York. From there he went to Rochester, New York, thence to Buffalo, and finally to Boston, holding similar positions.

His stay in Rochester involved Sousa as follows: Those were the days when mandolin orchestras were popular and flourished in many communities. Sousa's music, and his marches particularly, were having great popular acclaim. Mitchell, through his son's being in one of these orchestras, became interested in the mandolin group to the extent that on occasion he conducted the group and wrote mandolin obbligato parts for some of the Sousa marches. This had not been done previously. These contrapuntal melodies were shown to Sousa by a musicminded theater manager during the March King's visit there. Sousa liked the idea and made every effort to meet Mitchell, even hiring a hack to find him, but to no avail. Sousa did manage to get in touch with him later and made arrangements for Mitchell to write similar mandolin parts for his orchestrations. Old orchestrations of Sousa's marches carry these Mitchell contrapuntal melodies, but do not acknowledge the authorship of the counter melody. Mitchell did not want this recognition.

His success in composing was considerable. Besides having scored for Sir Arthur Sullivan in England (he scored the complete Mikado) he had a "Peace Thanksgiving Anthem," written after the Spanish-American War, sung by combined choirs in Chicago for an occasion at which President McKinley and Booker T. Washington were speakers. The New York American, for a time, took a song a week from him and featured the songs in

the Sunday edition.

Dudley Buck signed Mitchell's diploma for him as co-founder of the American Guild of Organists. Mitchell in turn signed Buck's diploma. He was the examiner in the United States for the Royal College of Organists. As an organist he had much to do with the training of boys' voices. He has written an exhaustive unpublished

paper on the subject.

Mitchell's ability as an organist is exemplified by this story: The organ in Symphony Hall, Boston, at that time was being installed by two of his sons. When it was almost finished, they asked him to drop in to loosen it up. He did, in an empty hall to all appearances. However, a man had quietly entered the back of the hall and listened. He was none other than Emil Molenhauer, conductor of the Boston Symphony Orchestra. He asked the sons who the man at the organ was, but they, under orders from their father, professed ignorance.

"Could he read music?" Molenhauer asked.

"Evidently," the sons replied.

"That man could be the organist here," was Molenhauer's parting comment.

Mitchell's coming to Boston had been to fill the organist's chair at St. John's Episcopal Church. He was not at this post too long before he became interested in an opening in the music department of the Boston public schools. This was advertised as a civil service post. He accordingly took the examination, did very well, and had the job. Mitchell must have been teaching instruments singly until his attention was drawn to the report of an American music educator, Charles Farnsworth, who had just returned from a trip to England (1908) and described a widespread violin class teaching movement there known as the Maidstone Movement. The scheme of instruction was closely allied to an instrument manufacturer whose representatives subsequently could be called upon to organize violin classes. Mitchell asked for a year's leave of absence from his work in Boston (1910) to study this movement. On his return he wrote as follows: "Upon my return home, filled with enthusiasm and with a determination to do what I could to keep pace with the activities in Europe, I received permission from the Boston School Board to organize violin classes upon my own responsibility and on my own time. They were held after school hours from four to five o'clock. No fees were asked. Five classes were formed, each having from sixteen to twenty pupils. The textbooks came from England. The children brought their own violins. After the second year the director of music procured permission for me to leave my high school work and to devote all my time to instrumental instruction.

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"Classes were formed in many districts and were given a standing by being recognized as part of the regular school work. I gave a lesson once a week in all classes, and grade teachers were trained and paid to act as my assistants and to give a weekly review of my work. The books, being authorized textbooks, were furnished by the city. A weekly practice card which had to be signed by the parent showed me whether the pupils had practiced half an hour each day at home."

Mitchell was connected with the Boston schools for about twenty years.

He addressed a conference session of the Music Supervisors National Conference in Philadelphia in 1920. He described the aims of class violin teaching in a resume as follows: "To increase the interest of the pupil in music and to educate the sense of touch, sight and hearing." He went on: "The development of these faculties, especially of pitch perception, is greatly helped by the study of the violin. It is a matter of record that many pupils who at the commencement of their lessons were sadly deficient in pitch perception afterwards developed a more

Another opinion of his stated: "The violin class teacher does not attempt to turn out finished violin players; he simply opens the door and the pupil who has ability and inclination gets the start which he would otherwise miss. From this impetus he often goes to a private teacher for advanced instruction. The class teacher should not commit the error of drafting pupils into an orchestra before they are grounded in the elementary technique of their instruments. Is it not too often the case that such enrollment signalizes the end of the technique-acquiring period? Would it not be better to go slowly but surely, putting in a foundation upon which a future building can safely be erected? He (the supervisor) should not be satisfied with superficial results nor work for show, but he should

base his efforts on the fundamental principles of educa-

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Mitchell went on to describe the handicaps and hindrances met and how to overcome them. He had patent non-slipping friction pegs tested and adopted for easier tuning. He had a fingerboard chart engraved and had it pasted over the fingerboard. He had two large charts made, one for the fingerboard and the other containing notes. The first was used for interval drill, the second for rhythmic purposes. By means of a pointer he called for the drill he wanted; this done he used the piano to furnish harmonic background and to emphasize rhythm. He argued that bad intonation was improved through a correctly tuned instrument and a picture of where the fingers should fall.

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In conference with symphony orchestra players in Boston (Jacques Hoffman and Karl Rissland) and with Paul Stoeving of New York, a shoulder rest was tested and adopted; this to improve the holding of the violin. The gut E string, with its short life and stretching qualities, was then in use. Mitchell had a wire E substituted for it. To have the fingers play on the tips and to have the bow drawn straight, he invented the so-called Dummy (silent) Violin and Bow. He described it thus: "The device was made of a narrow piece of wood, the length of the violin. At its upper end upholsterer's conical headed nails were driven into the wood to correspond with the position of the letters on the fingerboard chart. A slot was cut out in imitation of a bridge. A dowel the length and thickness of a bow was fitted with places for the finger and thumb.

"In practice the dummy is played like a violin, the tips of the fingers striking the point of the nails. The dowel fits closely in the narrow slot where it is moved up and down. If the imitation bow is drawn in other than a straight line it becomes immovable. Dummy practice from a chart both in fingering and in timing the length of the bow stroke becomes the first step in the method, and its aid is invoked whenever carelessness in fingering

or in note lengths develops. They were loaned, also, to children for the purpose of home practice. During the early lessons they were hung upon the music stands for instant use should a pupil persist in making errors. In this way they acted as a corrective force."

Of the many European texts examined for consideration to be used in his Boston classes, some of which he found technically difficult, others with only tuned and unrelated material, Mitchell finally selected one. He soon found it was pedagogically unsound and decided to write a method suited to the American child. This book was successful and had as its title, "Class Method for the Violin."

He was a firm believer in accompaniments as motivation for the class instrumental lesson. He hoped for the day when the pupils would have a very elementary knowledge of theory and harmony, these to aid in developing the pupil's musicianship from the start. His own classes with young people were marked by pupil enthusiasm. He knew how to get down to their level. His playing of impromptu accompaniments was a delight to hear. His manner in class was ever cheerful.

Mitchell later wrote class methods for the viola, cello, cornet, trombone and clarinet. With many of these instruments he had novel techniques for pupil learning.

His classes in Boston were visited by many teachers from all over the country. After retirement from the Boston schools, he took a position at the New York University School of Education during the summers of the '20's teaching his class methods. He died in 1933.

Methods in the teaching of instruments in classes have improved since Mitchell's start in 1910. Experimentation has been going on with homogeneous and heterogeneous classes; the successful has been adopted, the unsuccessful discarded. Some of today's recognized teachers in instrumental classes disagree with this and that about Mitchell's way. In like manner many of today's pedagogs take issue in some matters with Horace Mann and Lowell Mason. Whatever today's judgment of the man is, Mitchell must be recognized as an enlightened pioneer in the field of music education.



ALL-OHIO HIGH SCHOOL STRING ORCHESTRA. This orchestra was founded in 1852 by George E. Hardesty, Efrim Fruchtman, and Theron McClure, et the string faculty of the School of Music of Ohio State University, Columbus, "to stimulate interest in string playing by providing an opportunity for young musicians of Ohio to assemble at least once a year for a day of music in their specialized medium." The picture was made on the occasion of the orchestra November 14, 1853. Standing, left to right: The conductor, Hardesty; Eugens I. Weigel, guest conductor; Norman Phelps, one of the composers whose works were performed; Mr. Fruchtman, and Mr. McClure.

## OPINIONS OR FACTS?

#### FRANK FREDRICH

ormality in teaching the piano implies the full use of all God-given senses." So writes a concert pianist and artist-grade teacher in Manchester, England, who lost his sight at the age of forty. Only then did Edward Isaacs fully appreciate the importance of visualizing as completely as possible both music notation and the keyboard, and only then did he realize the reserve power to be found in his sense of touch, in relation to that visualization.

This immediately raises the question of whether or not the average "sighted" piano teacher completely understands the interrelationship of the senses and the way to use that relationship for the most efficient results at the keyboard. Since the sense of sight initiates the *reading* of music at any stage of development, we are restricting our discussion to what is known about vision as it relates to performance, without reference to auditory preparation for "reading readiness," a problem now under investigation by other music educators and outside the scope of this article.

#### Training Eyes to "See"

It is one of the basic discoveries of modern research in education that the eyes can be trained to "see" and that the ability to "see" well improves comprehension and scholastic ability in general. During World War II, the Navy worked out a method of teaching airplane identification which made many persons aware of the fact that such improvement in "seeing" can be taught. The Navy instructors used a tachistoscopic projector2 to flash plane silhouettes upon a large movie screen, using an exposure of one-tenth of a second, or about twice as fast as a person can blink his eyes. Starting with the simplest airplane silhouette, the patterns progressed systematically to the most complex outlines of our own planes and those of our opponents. After a moderately short training period, trainees became very adept at identifying tiny silhouettes flashed for the briefest exposures imaginable.

Another discovery of educational research is that "seeing" is the organizing factor in any even-slightly-complicated motor act. We must visualize an act before we can do it efficiently. Otherwise, we say that we acted "blindly" or that we "groped around for the solution."

or that we "groped around for the solution."

At Ohio State University, Columbus, there is now a sight laboratory dedicated to research in "vision as it relates to action." It concerns itself with an investigation of "how-we-learn-to-see" can lead to a more efficient performance of "what-is-to-be-done." Studies have been made in many apparently unrelated fields—training in dentistry; in place kicking, forward passing and other aspects of football; in team play and basket throwing in basket ball; driving in golf; and perhaps most easily explained, in the field of art instruction.

Note: Mr. Fredrich, a business man of Cleveland, Ohio, has served as a volunteer teacher of children and adults at the Cleveland Music School Settlement, and is the author of several books dealing with music teaching. From The Blind Piano Teacher, by Edward Isaacs, M.A., Mus. B., Hon. Fellow, Royal Manchester College of Music, Manchester, England. (Glasgow Scotland: Wm. MacLellan, 240 Hope St.) 1948.

A sort of "magic lantern" with a controlled flash exposure.

What Hoyt Sherman does in his beginning art classes at Ohio State is certainly directly related to beginning piano instruction. Mr. Sherman flashes a simple pattern upon a movie screen for one-tenth of a second and his students draw the pattern in the dark on a large sheet of newsprint. The page is then turned in the dark so that the student never sees his work and a slightly more complex design is flashed on the screen. This procedure continues until the student can grasp quite a complex design as a "whole" and can reproduce it in the dark by motions of his hand and arm, which are directed by the picture snapped by his brain.

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In other words, the eye-picture acts as a stimulus to an act performed by the sense of touch, or more accurately, by the sense of kinesthesia. These eye-pictures progress from simple geometric designs to complex ones in the dark. Then gradually the lights are turned on, third-dimensional figures are introduced and finally physical models. The training is, however, focused upon "seeing" what is to be drawn as a complete whole.

This study of vision as it relates to action merits an investigation by every piano teacher, for if the notes in our music notation can be taught as a direct stimulus to action on the keyboard, and if an association can be established between the note pattern seen and the key pattern felt on the keyboard, we have gone a long way toward a complete understanding of how to teach beginners most efficiently to read and perform. Mr. Sherman, in his book Drawing by Seeing,<sup>3</sup> suggests that, applied to music instruction, this might be called playing by seeing.

#### Training to Hear

However, one can never forget music is something that is heard and this complicates things. In addition to training the student to do something upon seeing a design in the notes, we must also train him to hear something. As soon as we realize this we see that a tachistoscopic treatment of music is not possible, or at least of doubtful value, in the beginning stages of piano instruction. Kenneth Bean worked out a tachistoscope for tests upon advanced students, and perhaps such a device could be used to speed up music reading after the student has learned proper reactions to note stimuli, but used in any other way it might become separated from music instruction.

From the foregoing we learn the necessity of training the eye to act as a stimulus to action with the attention focused, in addition, upon the sound produced.

Fortunately, music is made up of patterns. These patterns can be seen, they can be felt on the piano and they can be heard, as distinctive units. Beginning material must relate all three very closely and the recognition must be paced slowly and with full understanding of the sequence to be followed, starting with simple "wholes" and progressing to more complex "wholes." The mind must be trained to accept musical ideas as "wholes," then these

pub. 1947, by Hinds, Hayden and Eldredge, N.Y.

ideas can be broken down into related parts, but each part must have the elements of a "whole" structure.

For example, let us take a tune borrowed from Mendelssohn.



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The student should first learn to recognize the tune as a "whole" either from hearing it played or sung, or by singing it. The tune consists of two phrases, alike except for the final note and the student should be made aware of this difference. The tune can then be broken down into four patterns clearly seen in the notes: (1) three notes ascending, (2) three notes descending, (3) two notes descending, and (4) the final skip. Each of these elements can be related to a corresponding direction of movement on the keyboard and a related movement in the sound.

Some teachers apparently fail to explain the true function of the lines of the music staff. Many of us have taught for years that there are five lines and four spaces in each staff, whereas the staff is only a device for reproducing a group of tones "by location" in relation to one line that represents a definite pitch. Sometimes we need only one line, sometimes two, and sometimes a lot more than five. Early manuscripts show compositions written upon six and seven line staffs for voice and upon up to sixteen lines for instrumental compositions. Plainsong is still printed upon a four-line staff.

The old folk tune, "Hot Cross Buns," can be written upon one line (and notice the repeated patterns!).



We have only to know where that one line is on the piano "by location and pitch," and, knowing that "down" is to the left and "up" to the right on the keyboard, anyone can read and play at once without thinking of any single note excepting where to start. If music reading were taught in this way, the function of the lines would be immediately understood by anyone regardless of age and almost of intelligence. Alphabetical note names are only needed for purposes of identification and not as an aid to reading, at least as far as beginning instruction is concerned.

Looking at the keyboard as each key is pushed should be avoided. The notes must be the stimulus to action. If the student looks at the keyboard too often he is weakening his sense of touch by supplementing it with his eyes. Just as Professor Sherman develops the sense of kinesthesia by forcing the student to draw in the dark, we should insist that the student play by "feel" without looking. We have two kinds of vision: macular, which is directed at the point of focus, and peripheral, which includes the area in about a 180 degree arc. To prove this, look straight ahead while waving the hands with the arms extended straight out from the shoulders at the sides. Similarly we can look at notes with macular vision and still see the hands enough to give a sense of location on the keyboard. Moreover, students of other than keyboard instruments do not look at their hands.

It is a physical impossibility to do so when playing reed, brass and string instruments without frets.

We need controlled laboratory and classroom tests based upon the theories outlined above, with direct experimentation in teaching music reading in direct relation to the keyboard, using the notes as a stimulus for the kinesthetic reaction in the hand, but always in relation to the sound produced. In testing, it should not always be necessary to use all triads in root position as all three positions form distinct and playable patterns. Nor should it be always necessary to use the entire chord, for once the outline of the chord is learned, the mind will fill in the "whole" (as far as understanding goes) from the parts. There are many laboratory experiments that seem to prove this. If the student can read and play a triad, he can also read and play parts of the same triad (thirds and fifths), and different sequences of the component notes. The attention should be focused upon the lines as the spaces exist only because they are formed by the lines. The material used should lie well under the hands although not necessarily in a restricted portion of the keyboard. The "march approach" with the same chord pattern repeated many times in each measure should probably be avoided as such frequent repetitions of the same pattern tend to constrict the muscles and tendons of the arm, wrist and hand.

#### Selecting Materials

The success of a new teaching approach for beginners at the piano depends almost entirely upon the teacher's knowledge of how to use the materials. Unless teachers are familiar with the facts of vision as it relates to action, the writers of teaching materials are pretty well stymied in their attempts to improve the teaching of music reading at the piano. And if teachers do not demand books with a more realistic approach to the problem, certainly publishers will not print them and progress in music-reading education is at a standstill.

It is possible for a teacher who does understand the principles of sight to select material from several standard instruction books. However, this requires organizing such selections into a sequence that will introduce patterns systematically, and in a way that will result in a steady development of the student's ability to understand and to respond to the musical elements involved. Anyone who has tried to do so will confess that it is a time-consuming process indeed, and a full-time job if one is to do it efficiently. Witness the research that has contributed to the writing of our reading primers for the early grades in school; the Thorndike word lists, the classifications for word frequency-of-use, the selection of high interest material and the extensive workbooks that test the student's comprehension of what has been read.

The sequence is a very important thing; upon this all modern educators agree. But no one can work out a sequence without an over-all understanding of where we are trying to go. And without a proper sequence we are apt never to arrive at our goal.

We now know the importance of realizing that visual organization is necessary before a task can be efficiently performed. We know something about how music notation can be organized in terms of patterns for better "seeing." We know that a graduated sequence of patterns is important in leading the student along with a corresponding ability on his part to perform and to evaluate his performance in terms of musical sound.

There still remains the problem of just how the eyes function physically in the seeing act, especially as it relates to reading.

#### **Opinions**

Until a few years ago there was perpetual dispute about methods of teaching word reading in our schools. The "modernists" taught reading by recognition of the complete word outline; the "conservatives" taught reading largely by spelling. In between were educators who advocated the teaching of reading by syllables, by phonetics, by rote or by memorization. Each group had developed its practice as the result of authoritative statements by leading advocates of the various methods. It was all largely a matter of "opinion" as nothing much had ever been proven regarding the learning process. Today the teaching of music reading seems to be much in the same state that vernacular reading was before the matter began to be investigated in a scientific way.

To support this statement let us look at some recent publications by prominent musicians dealing with music reading. A book published in 1948 says of reading music at the keyboard: "The acquisition of the habit of letting the reading-eyes move steadily along in front of the actual point where the reader is playing is the most necessary thing for anyone to aim at who wants to read easily and well." Another published in 1950 says: "If the fingers are to move forward smoothly and with rhythmic regularity, the eyes must move forward equally smoothly and regularly..." A letter just received from a well-known teacher of piano says: "I stress the rhythmic flow of the mind in concentrating on looking ahead from beat to beat..." The music journals of today are full of such statements.

#### Facts

Are the above statements true? Does the eye travel smoothly and with rhythmic regularity across the page? How can we prove that it does? We might find out what research has shown us on the reading of words, for evidently a great deal is known on that subject. In his Educational Psychology,4 Arthur I. Gates, Teachers College, Columbia University, states that as the result of intensive investigation, more is known about how we learn to read than probably about any other educational problem. One reason that he can make such a statement is that early in this century psychologists began photographing eye movements in reading. They soon found out exactly how the eyes travel across a page of reading matter and this has just about settled any arguments on that score for all time. They found that the eyes do not progress smoothly and with regularity across the page. They jump! At each landing (or fixation) the eyes take in a pattern or a group of patterns (which psychologists call stimuli). Depending upon how recognizable and how familiar the patterns are, and how easily they can be grouped together, the eyes take in a lot of them or only a few. Poor readers stop often and see only a limited number of symbols at each stop. Sometimes they are uncertain and go back over the same ground to make sure (called retrogressions). Good readers make fewer fixations per line of reading and take in more symbols or patterns at one stop (or are said to have increased their eye-span because they recognize more at one fixation).

Obviously a student who must first organize the letters of the alphabet before he can recognize them as words 

\*pub. 1948, New York. The MacMillan Co.

is making many, many more stops per line than a student who recognizes a complete word by its characteristic "look." And the student who can recognize a complete phrase, or a sentence, makes still fewer stops and reaches comprehension faster. This is not a matter of "opinion"—it has been proven by taking photographs of the eye movements of both slow and fast readers, supplemented with over one thousand controlled tests over a period of many years.

What does all of this prove in relation to music reading? Ole Jacobsen photographed eye movements in the reading of music at the University of Chicago back in 1926. His experiments showed rather conclusively that eye movements in reading music were about the same as in vernacular reading. If this is true, better reading of music notation is only possible if the student learns to take in more notes at each fixation. He must be trained to "look" for note-groups that have distinct and recognizable outlines such as triad patterns, triad variation patterns, five-finger patterns or portions thereof, scale patterns, slur group patterns, phrase patterns, to mention only a few. There are many such patterns in music, in fact, most music is organized in patterns that can be easily recognized by sight in the notation, by related groups of sound and by related patterns of touch on the keyboard. It is quite possible to make a list of the ones which are repeated most often and this note-pattern vocabulary would be much shorter than one of Thorndike's shortest basic word lists.

In the Mendelssohn example (above) the eye of the student reading by individual note names must make thirty-two fixations; by patterns only twelve. "Hot Cross Buns" contains seventeen individual notes or five patterns. In addition to speeding up the reading process, the patterns are musically meaningful and help the student to understand something about how the composition is constructed.

Certainly music teachers would have a better chance of turning out good readers if our teaching of music reading were better organized to conform with (1) the way in which the eye works by fixations, (2) the way in which the note-patterns become the stimuli for action in the hands, and (3) the way that associations between recognizable note-patterns and sound can be made musically meaningful.

For years music reading has been taught all too often by "opinion" or "by authority" without many facts which can be proved. All matters of taste still remain a matter of opinion, background, experience and authority, but the learning of how to teach music reading hardly seems to fall into any such category. Reading is a tool for making available the literature of music and the better the craftsmanship in using the tool, the better the musical results possible in the creation.

As long as vision (that is, visual perception) remains the organizing factor in any even-slightly-complicated motor act, and as long as playing the piano is taught from notation, it would seem that results can be achieved quickly only through emphasizing and interpreting the patterns in the notation (which are also patterns in sound) in terms of action on the keyboard. Here would seem to be a starting point for a series of experiments which might settle once and for all the question of "opinion" with regard to the teaching of music reading at a keyboard instrument. And from the current lack of reading ability on the part of the average piano student, it would seem that the sooner the better.

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Alma College Chapter No. 87. Photograph by Stevall Studio, Alma, Michigan,

MA COLLEGE (Alma, Michigan) Student Chapter No. 97 furnished the fine photograph which introduces the Collegiate Newsletter in this issue. The picture, which was taken for the college annual, tells part of its own story-that Alma must be a good school and that the MENC chapter members are a congenial outfit; they know what they are doing and are enjoying it. You'll get the same idea from the other pictures provided by interested chapters, which appear on the pages following, only the Stovall Studio photographer made the Alma photo more of an art project with the aid of the clubroom furniture. Eleven members of the chapter (two were absent when the picture was taken) are shown in the photograph together with Ernest Sullivan, head of the music department, and Margaret Vander Hart, faculty sponsor. Mr. Sullivan is sitting in the chair in the left foreground directly opposite the fireplace, and Miss Vander Hart is seated second from the left on the davenport, at Mr. Sullivan's left. The chapter was represented at the MENC convention by four delegates.

NEW ENGLAND CONSERVATORY OF MUSIC (Boston, Massachusetts) Student Chapter No. 166, through the generosity of the Student Council, sent nine seniors to the Chicago convention. Several chapter members will attend the MMEA state convention where two students will participate in a panel discussion on practice teaching. According to President James Strickland, the chapter has steadily increased in size and activity the past four years. Gilbert Oldham is treasurer of the group and Janet LeDuc, secretary, with Mrs. Leta F. Whitney serving as faculty adviser as well as student membership counselor for Massachusetts.

FRIENDS UNIVERSITY (Wichita, Kansas) Student Chapter No. 251, for its main project the past month, has been raising money for financial aid to members who will represent the group at the MENC convention. Lydia Milberger is president of the chapter; Carol Hill, vice-president; and Bill Stubbs, secretary-treasurer. Margaret Joy is faculty sponsor. (Picture on page 40.)

Youngstown College (Ohio) Student Chapter No. 347 was host to the Northeastern Ohio Solo and Ensemble Competitive Festival on March 6, and attended the OMEA convention and clinics this year. A representative group from the approximately fifty members is planning to attend the MENC convention. Projects for the year have included work on sightreading and pitch discrimination, as well as stage presence. Experienced music teachers have spoken to the club on problems encountered in teaching. Officers are: President—Dale Guchemand; vice-president—Don Satterwhite; secretary-treasurer—Naomi Boston. Raymond H. Dehnbostel is faculty adviser. (Picture on page 40.)

CONCORD COLLEGE (Athens, West Virginia) Student Chapter No. 309 program of activities this year consisted of a banquet, a picnic, the awarding of a key of recognition to the outstanding music major senior at the awards assembly, a recital during National Music Week, playing host to music students during High School Visitation Day, and a program of representative students visiting area high schools. According to Sponsor R. M. Falt, the chapter will be represented at the national convention. Michael Donato is president of the chapter group, Camille Peraldo, secretary, and Carl Azarra, program chairman. (Picture on page 37.)

CARSON-NEWMAN COLLEGE (Jefferson City, Tennessee) Student Chapter No. 423 was organized this year under the direction of Sponsor Margaret Haynes. Activities have included programs with outside music educators who have taken part in panel discussions on problems of student teachers. Future plans call for some socials, sponsorship of a senior music day for prospective music majors, more efficient practice teaching facilities for music teachers, and a better understanding in general of the opportunities of music educators. Several members attended the National Conference in Chicago with Sponsor Haynes. The chapter will have a picture in the college annual this year. Officers are: Mary Frances Wisecarver, president; Patsey Ellison, vice-president; Kathleen McCullers, secretary; Jo Hall, treasurer; George Brookshire, chorister; Herschel Spivey, pianist.

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MISSISSIPPI STATE COLLEGE FOR WOMEN, COLUMBUS Chapter No. 255



MISSOURI MENC STUDENT CHAPTER REPRESENTATIVES
At 1954 MMEA Convention, Kirksville



ARKANSAS POLYTECHNIC COLLEGE, RUSSELLVILLE Chapter No. 387



OHIO NORTHERN UNIVERSITY, ADA Chapter No. 301



NEBRASKA STATE TEACHERS COLLEGE, KEARNEY Chapter No. 76

MISSISSIPPI STATE COLLEGE FOR WOMEN (Columbus) Student Chapter No. 255, located in the heart of the Southland, feels that its lack in quantity of members is offset by quality. Eight of the nine members of the club are shown in the picture with Sponsor Juliaette Jones, who is also Mississippi student membership counselor. Membership is composed only of junior and senior students who are planning to become music educators. Says Miss Jones, "A big interest of this group is the arrival of the Music Educators Journal with all the good reading it affords—including the advertisements."

MISSOURI student members who attended the student banquet during the MMEA meeting in Kirksville last January are in the picture which you will find nearby. Student representatives from chapters all over the state were at the meeting and banquet. Largest representation present, in addition to the Central Missouri State College host chapter, was Chapter No. 145 from Park College. R. E. Valentine, sponsor of the Kirksville group, is standing in the back row, fifth from the right.

Indiana University (Bloomington) Student Chapter No. 46 (pictured on the opposite page) planned to send a large delegation to the MENC Biennial Meeting, according to President Richard King Schall. The season's activities opened with an organizational meeting in September followed by a Halloween party in October. Prior to the student teaching quarter, which began on November 16, Roy E. Freeburg of San Francisco State College spoke to the chapter group, giving much helpful information about music methods and literature. Co-sponsors Thurber H. Madison and Dorothy G. Kelley are standing at the extreme left and right in the second row in the chapter photograph. Directly back and to the left of Mr. Madison is Newell H. Long. Miss Kelley is National student membership counselor.

"CLARKE COLLEGE (Dubuque, Iowa) Student Chapter No. 191 members were studying the Music Educators Journal and the convention program folders while discussing plans for attending the Chicago convention at the time the photograph was taken. Sister Mary St. Ruth, sponsor, stated the chapter activities this past year have included: A children's operetta workshop; "Chopin Moods"—a program of music, drama and the dance designed to show how these arts complement each other; a piano clinic; a vocal clinic; weekly listening hours to stimulate interest in good music; the production of the Strauss operetta, "The Gypsy Baron," by the glee clubs of Clarke College and Loras College.

Ohio Northern University (Ada) Student Chapter No. 301 members, in the chapter picture, are looking over the backdrop for the school's annual Choral Cabaret—a large choral production opening the Christmas season sponsored by the music students and the choir to raise funds for the choir tour in the spring. Choir President Larry Schaufelberger is standing third from the left, and on his right is Treasurer Jack Blanchong. On the extreme right is Karl A. Roider, chapter adviser and chairman of the Department of Music. Some of the student members are planning to attend the MENC convention.

Berea College (Kentucky) Student Chapter No. 254 members are listening to the director of student teaching, Luther Ambrose, interview one of the students. Sponsor Rolf E. Hovey is standing at the left.

Central Washington College of Education (Ellensburg) Student Chapter No. 106 was well represented at the MENC convention as twenty-six members of the chapter sang in the College Choir which appeared on the convention program. The officers (inset in picture on opposite page) are: Gordon Leavitt, president; Don Frankhouser, treasurer; Leona Panerio, secretary; Pauline Lieb, second vice-president; Richard Frick, first vice-president. Faculty Adviser A. Bert Christianson, who is also president of the MENC Northwest Division, is standing at the far right. The larger photograph was made at the February 9 meeting of the chapter group. On the far left, seated to the right of Mr. Christianson, is Wayne S. Hertz, director of the Division of Music, who gave a talk on "Music Education Today."



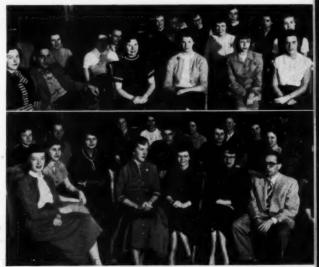
CLARKE COLLEGE, DUBUQUE, 10WA Chapter No. 191



CONCORD COLLEGE, ATHENS, WEST VIRGINIA Chapter No. 309



INDIANA UNIVERSITY, BLOOMINGTON Chapter No. 46



OBERLIN CONSERVATORY OF MUSIC, OBERLIN, OHIO Chapter No. 113



RIDGEWATER, VA., COLLEGE Chapter No. 168

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BEREA COLLEGE, BEREA, KY. Chapter No. 254



HELEN HOSMER SPEAKS (See USTC Chapter 3, page 38)

www. MISSISSIPPI SOUTHERN COLLEGE, HATTIESBURG Chapter No. 295



Below: CENTRAL WASHINGTON COLL. OF EDUCATION, ELLENSBURG Chapter No. 106





St. Vincent Chapter also doubles in voice. President William Tepper is standing in the front row at the far left, next to Secretary Edward Faulk. At the extreme right is Vice-president Emil DiLorenzo. Rev. Ralph Bailey, moderator of the chapter, is at the piano. Chapter activities this year have included an orchestra concert, a choral program and several informal sings.

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ST. VINCENT COLLEGE Latrobe, Pennsylvania Chapter No. 391

The fifteen members are shown in two action photographs. Above, as an orchestra, performing original compositions and arrangements, they are rehearsing for a series of short programs—a second semester project. The chapter has concentrated on choral and instrumental methods and performances this year.

is faculty sponsor. (Picture on page 37.)

STATE UNIVERSITY TEACHERS COLLEGE (Potsdam, New York) Student Chapter No. 3 at its October meeting heard a report from six of the chapter members who went to Europe on a Music and Art Tour conducted by Helen M. Hosmer, director of the Crane Department of Music of the State University Teachers College. In the photograph, Miss Hosmer is pointing on a map to some of the places that were visited. In November the group held a marching band clinic, with students from the chapter comprising the marching band. In December, the chapter was responsible for the Hall Sings—a traditional College Carol Sing each day the week before the Christmas holiday. Many members also attended the New York State School Music Association meeting in Syracuse the first of the month. A sight-reading performance of several choral works performed in previous years by the Crane Chorus was held in February. Officers are: Calvin Gage, president; Edward Leichner, vice-president; Mary Ellen Walkley, secretary; Harry Biasini, treasurer; Barbara Ross, program chairman. Mary E. English

MISSISSIPPI SOUTHERN COLLEGE (Hattiesburg) Student Chapter No. 295 was featured on the front cover of the December issue of Mississippi Notes, official state publication. Chapter members have already engaged in the following activities: Presenting a show entitled "Jukeovision" at the College Halloween Carnival; a combination business meeting and Valentine party; a professional meeting with an outstanding campus speaker outside the field of music. A booth for High School Career Day was sponsored by the chapter and the year's activities will be climaxed by an outing early in May. Under the faculty co-sponsorship of Roger P. Phelps and Mildred W. Phelps, the chapter's needs this year have been administered by the following officers: President-William Bufkin; vice-president-Edsel Coats; secretary-treasurer-Sue Freeland. (Picture on page 37.)

LOWELL STATE TEACHERS COLLEGE (Massachusetts) Student Chapter No. 201 is one of the most active chapters in the state. A Pops Concert was held to raise money to send members to the national convention. Twenty students, along with members from several other chapters in the state, made the trip to Chicago together with Edward Gilday, faculty adviser, and William R. Fisher, head of the music department and president of the Massachusetts MEA. (Picture on page 40.)

NORTH CAROLINA COLLEGE (Durham) Student Chapter No. 398 objectives, as set forth by the members under the consultation of Mrs. C. R. Edwards, are: (1) Studying of various phases of music in the secondary schools; (2) development of a voice clinic; (3) presentation of outstanding guest speakers; (4) entertainment of music artists who appear on the campus. The club members have selected as their goal the encouragement of student attendance at the musical activities and the Lyceum programs. President Lawrence Cooper recently announced the tentative program for the remainder of the year, which included possible representation at the MENC convention. (Picture on page 41.)

GEORGIA STATE COLLEGE FOR WOMEN (Milledgeville) Student Chapter No. 24 meetings have included a talk by a member about her summer experiences while attending an opera workshop; a noted educator's observation of music in the schools of Germany; a discussion on "First-Year Teaching" led by a visiting music educator. Alberta Goff is sponsor of the chapter and student membership counselor for Georgia. (Picture on page 40.)

UNIVERSITY OF WICHITA (Kansas) Student Chapter No. 65 had a delegation at the Chicago convention. The chapter served as host to other Kansas chapters at the KMEA convention in Wichita last November. Under the leadership of President Harold B. Lutz, the year's program for the chapter includes a student-faculty roundtable discussion and several lectures by prominent music administrators and school superintendents. Gary Wolf and Phyllis Blankenship are secretary and treasurer, respectively, of the chapter, while the following serve as class representatives: Mary Catherine McLanahan, freshman; Marvin Grandstaff, sophomore; Janice Seward, junior; Lucretia Crum, senior. Joshua Missal is faculty sponsor. (Chapter picture on opposite page.)

BRIDGEWATER COLLEGE (Virginia) Student Chapter No. 168 has a most noteworthy project for the year which will be the instrumental and choral clinic at Madison State College, Harrisonburg, on April 23 and 24, sponsored by the student member chapters at Madison, Bridgewater, and Shenandoah Conservatory of Music in Dayton. Other Virginia chapters will be invited to the clinic, at which MENC Associate Executive Secretary Vanett Lawler will speak. Galen Stinebaugh is sponsor of the chapter. (See page 37.)



FLORIDA A & M COLLEGE, TALLAHASSEE Chapter No. 397

FLORIDA A & M UNIVERSITY (Tallahassee) Student Chapter No. 397 picture includes the following officers: First row—Edna Sampson, treasurer (extreme left); Charles Brown, president (third from the left); Norma Ruth Solomon, vice-president; Cynthis Clark, accompanist. Second row—Turner L. Covington, reporter, extreme left; Charlie E. Hankerson, chaplain, extreme right.

LOUISIANA POLYTECHNIC INSTITUTE (Ruston) Student Chapter No. 414 was organized last October in cooperation with the Louisiana Tech Philharmonic Society, under the direction of Edith Cotton. Members have been assigned articles from the Music Educators Journal to be reported on at chapter meetings. Officers include: Joe Caskey, president, Martha Terry, vice-president, Sarah Lynn Kees, secretary, and Betty Jo Hicks, treasurer.

DANBURY STATE TEACHERS COLLEGE (Connecticut) Student Chapter No. 214 gave a production of Kurt Weill's folk operetta "Down in the Valley," under the direction of the senior students, to start its "travel fund" for the Chicago convention, according to President Nick Hadad. One of the students had a kodak at one of the rehearsals and made some snaps (a sample of which found its way in the picture gallery). Other ventures which made it possible for the forty-member delegation to make the trip included date-night jam sessions, selling original hand-painted Christmas cards, and sponsoring a professional jazz concert. Stated Mr. Hadad, "In a more serious vein, but also Conference-inspired has been our thinking in relation to how this extensive off-campus trip can be justified academically. Our 'reasons' were approved by the administration, and we made careful plans to cover as adequately as possible the vast offerings of the convention program." Jean Miller, a former chapter member and now a first-year teacher, is speaking on "What the Conference Means to Me" at the Student Member Get-together on Saturday afternoon. Says Mr. Hadad, "She really ought to know. This is her third national conference.

We sent her to St. Louis when she was a freshman and she hasn't missed a national or division conference since." Elizabeth Dominy is faculty sponsor. (Picture on page 40.)

ARIZONA STATE COLLEGE (Flagstaff) Student Chapter No. 263 is doing its best to fill the demand for men in public school music, according to the sponsor, D. Evan Davis. The photo was taken at orderes rehearsal of the first college production of Maurice Baron's operetta "Too Good to Be True." Mr. Davis is at the extreme right in the back row. In February members of the group and five of the music faculty journeyed to the isolated (75 miles to the nearest railroad) Keem's Canyon Boarding School in the heart of the federal reservation to present an evening's music to the Navajo and Hopi Indians (to many of whom English is a foreign language), teachers and government officials. Two weeks later the students presented a music workshop and demonstration for the elementary teachers of Northern Arizona. So goes a typical month for Chapter No. 263.



ARIZONA STATE COLLEGE, FLAGSTAFF Chapter No. 263

OBERLIN CONSERVATORY OF MUSIC (Ohio) Student Chapter No. 113 has a membership of sixty-eight, the largest in the history of the club. About twenty-five attended the Chicago Convention. At the first meeting in October the aims and purposes of the chapter were reviewed, plans for the year announced, and new members were introduced to the music education faculty who were guests for the evening. A delightful occasion was the club's Christmas party at which Mrs. Axel Skjerne, a native of Denmark, dressed in traditional costume, sang Danish carols and presented a most interesting and enlightening description of Danish customs of the holiday season. In February a dinner meeting was held with Mary Yocum of the kindergarten-primary department as speaker. Chapter officers are: Suzanne C. Taylor, president; Martin L. Klein, vice-president; Dorothy A. Wassel, corresponding secretary; Joyce F. Schroder, treasurer; Sonia Evanoff and Mary Alice Sloboda, program chairmen. Hilda E. Magdsick is faculty adviser. You will notice that the Oberlin picture on page 37 is in two sections. It's all one chapter, photographed in two groups.



UNIVERSITY OF WICHITA, WICHITA, KANSAS, CHAPTER No. 65



IOWA STATE TEACHERS COLLEGE, CEDAR FALLS Chapter No. 35



ITHACA COLLEGE, ITHACA, NEW YORK Chapter No. 219



NT STATE UNVERSITY, KENT, O. Chapter No. 94



GEORGIA STATE COLLEGE FOR WOMEN, MILLEDGEVILLE Chapter No. 24



DANBURY, CONN., STC Chapter 214 Gives an Operatin



NEW ENGLAND CONSERVATORY OF MUSIC, BOSTON, MASS. Chapter No. 166



YOUNGSTOWN COLLEGE, YOUNGSTOWN, OHIO Chapter No. 347



IENDS UNIVERSITY, WICHITA, KANS. Chapter No. 251



MARYVILLE COLLEGE, MARYVILLE, TENN. Chapter No. 383



LOWELL, MASS., STC Chapter 201 Convention Delegate

Below: MANKATO STATE TEACHERS COLLEGE, MANKATO, MINN., CHAPTER NO. 179



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Februa MENC MACMURRAY COLLEGE (Jacksonville, Illinois) Student Chapter No. 370 holds its monthly meetings at the home of the sponsor, Henry E. Busche. The speaker for each meeting is one who is directly connected with the teaching profession and music. Mr. Mann, superintendent of the Jacksonville City Schools, was the first speaker. The major project for the chapter will be joint sponsorship of the MacMurray Music Festival on April 17.

MARYVILLE COLLEGE (Tennessee) Student Chapter No. 383 meets bi-monthly in the Fine Arts Center Lounge. Programs have included the showing of film strips, a demonstration of class piano teaching, music therapy, certification requirements for music teachers in various states, community singing, etc. The group helped with the East Tennessee Band and Orchestra Association Solo and Ensemble Festival, which was held on the campus March 13. In the chapter photograph President Jackie Speigner is standing at the extreme right. Second from the left is Publicity Chairman Myrna Ginaven. Yvonne Huskey, treasurer, Annette Faust, vice-president, and Margaret Potts, program chairman, are seated second, third and fourth, respectively, from the left. Katherine Crews is sponsor.

TROY STATE TEACHERS COLLEGE (Alabama) Student Chapter No. 332 of eleven members are shown in the picture. Sitting in the front row second from the left is President Jimmie Sue Harris; Vice-president Trudy O'Bannon is third from the left. In the middle row second from the left is Sponsor Mary Vic Mauk; fourth from the left is Mrs. George Rainer, a member of the music faculty, and at the extreme right is John P. Graham, head of the music department. Secretary Kenneth Vaughn is third from the left in the back row.

ITHACA COLLEGE (New York) Student Chapter No. 219 is completing plans for sponsoring a Spring Music Festival on April 30 and May 1, according to Adviser Helen Orr. The group attended the NYSSMA Conference in Syracuse last December.

NORTH CENTRAL COLLEGE (Naperville, Illinois) Student Chapter No. 250 had an entertaining and informative program this year. A panel discussion on music education in other lands was held by the foreign students on the campus representing the countries of Germany, Latvia, Japan, China and Korea. The chapter attended the MENC convention with Sponsor Marian E. Haines.

Iowa State Teachers College (Cedar Falls) Student Chapter No. 35 hopes to have a good-sized delegation at the Chicago convention, according to Sponsor Arthur L. Redner. The chapter bolds monthly meetings which consist of a musical program and a discussion or talk on topics of interest to future music educators. In the picture Mr. Redner is seated at the far left in the front row. Fourth from the left is President Pat Yates, and to her right, Delores Petersen, secretary-treasurer. Vice-president Norman Russell is seventh from the left in the back row.

Kent State University (Ohio) Student Chapter No. 94 sends a photograph showing five of the six delegates who attended the Chicago convention. Reading left to right: William Hutson, Albert Melf, Edward Kirkland, Nancy Lee Simmons and Ann Lee Metcalf. Not in the picture is the sixth delegate, Evelyn Thur, and the faculty sponsor, Florence Sublette Harley. The group is standing in front of an Ohio map which indicates where Kent State music graduates are located.

Mankato State Teachers College (Minnesota) Student Chapter No. 179 is the largest in the state this year. One of the club projects is the MENC Music Hour, a half-hour broadcast every Sunday night at 10:30. Recorded classical music is played and students plan and announce all programs, giving program notes and interesting anecdotes about the composers. At the Charlety Carnival in November, club members managed the coat check room; all proceeds went to charities. One hundred student tickets to three opera films that were shown in the city were sold by chapter members, and the students assisted in the Festival of the Arts for high school students from the surrounding territory. Twenty members attended the MMEA meeting in Minneapolis in February and the chapter was represented by two students at the MENC convention in Chicago.

CONTINUED ON PAGE FIFTY-SIX



MacMURRAY COLLEGE, JACKSONVILLE, ILLINOIS Chapter No. 370



STATE TEACHERS COLLEGE, TROY, ALABAMA
Chapter No. 332



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# The Negro Spiritual Goes to France

#### MERCER COOK

HERE SHE IS! There's your America!" said the ship's officer to Georges Duhamel as the radio caught the strains of "plaintive harmonies, almost funereal... the religious hymns sung by Negro choirs." And the officer added that when one heard spirituals or jazz, one could be sure that the United States was not far away. Today, a quarter of a century later, that statement would be open to question.

Gradually but unmistakably the Negro spiritual is finding a place in the hearts of the French people. No longer are the Negro's religious folk songs familiar only to a select group of French concert-goers; they have seeped through to a large segment of the French public. During the last decade at least three collections of spirituals have been published in France, and French adaptations of some of the more popular spirituals have been edited separately. I can remember purchasing a copy of "Were You There?" last year from an unpretentious music publisher on the rue de l'Odéon in Paris.

French curiosity about the American Negro's folk music was first aroused by the travel accounts of visitors to the United States. As early as 1857 a French musician, Oscar Comettant, who was not especially friendly to the slave, reported in his *Trois Ans aux Etats-Unis* that Negro music "is not however without poetry and charm. Based on rhythms of captivating originality, the melodies that compose it are the happy expression of an inspiration (that is) savage but agreeable and full of gentle melancholy." A few lines later he added that this music is proof of the Negro's "poetic sensitivity." Though M. Comettant did not identify them, we may assume that some of the melodies were spirituals.

Subsequent commentators were more specific. In 1895 Paul Bourget described a spiritual that he had heard on a Georgia plantation. He quoted his hostess who had cited the spirituals as evidence of the Negro's Christianity: "You should hear them sing their hymns in which they speak of Paul and Moses as old acquaintances, and sometimes these hymns are so poetic!" Nine years later, after hearing the 1,400 members of Tuskogee's student body sing spirituals, another French traveler, M. Jules Huret, was so impressed that he enthused: "Negroes are admirably endowed for music, and I am sure that, if ever America produces musicians, they will be black."

After World War I the Parisian public began to hear these folk songs that so many travel accounts had praised. Roland Hayes was one of the pioneers. Living in Paris for several years, this artist introduced music lovers to the beauty of the spiritual. Other artists followed: Marian Anderson, the Utica Singers, the

Hampton Choir, Dorothy Maynor. In 1946 Jean-Paul Sartre's important monthly, Les Temps Modernes, devoted twenty-three pages to a translation of extracts from James Weldon Johnson's Book of Negro Spirituals, but by this time no translation of the term "Negro spiritual" was necessary.

Paradoxically, the spiritual is being popularized in France by two principal groups: the religiously devout and the devotees of jazz. Stressing the deep faith that inspired most of these hymns, ardent Catholic Louis T. Achille, to whom we shall return later, describes them as "the Negro's musical prayer," and poet Pierre Schaeffer observes, after hearing a women's choir sing spirituals in a Harlem church, "If I were God, I would not resist the Negro's prayer." In a number of French Catholic churches the melodies of these hymns have been retained—without syncopation—and French lyrics have been substituted. Thus these folk songs of Protestant origin, are helping to infuse a new spirituality into various Catholic congregations.

On the other hand, the spirituals have profited in a sense from the vogue of jazz in France. The first American Negro orchestras and entertainers to appear in that country after World War I often presented the more rhythmic spirituals about as reverently as they played the "St. Louis Blues." Creamer and Layton's popular "Dear Old Southland," little more than a jazzed up version of two spirituals, was symbolic of this trend. André Hodeir warned in his Introduction à la musique de jazz: "It is proper to distinguish between jazz, a secular genre, principally instrumental, and the Negro spiritual, a religious hymn." Nevertheless, only last year a Parisian weekly began a dictionary of jazz with a definition of the spiritual, stating that it originated among the Louisiana slaves. The reasoning probably went as follows: Jazz began in New Orleans; the spirituals are an earlier form of jazz; therefore, the spirituals also originated in Louisiana. In short, the confusion of the two types of music has continued, and the manner in which some Negro entertainers sing such spirituals as "Joshua fit de battle of Jericho" in Parisian night clubs has only helped to perpetuate that confusion. From another point of view, the spiritual's adaptability to different forms of musical treatment merely emphasizes its universality.

Equally confusing is the distinction between the spiritual and certain other melodies. Salabert's Les plus célèbres Negro Spirituals includes "My Old Kentucky Home" and, of all things, "Red River Valley"! H. J. Duteil, in his La Grande Parade Américaine, attributes "Swing Low, Sweet Chariot" to Stephen Foster! Such mistakes are not restricted to Frenchmen; in 1950 I heard a United States official in Haiti introduce "Old Black Joe" as a Negro spiritual.

When Simon Copans, director of the Voice of America musical broadcasts in Paris, told me that his weekly program of recorded Negro spirituals had been one of his

Mercer Cook, professor of Romance Languages at Howard University, Washington, D. C., has studied in France on four different occasions, most recently in 1952 as a Fulbright fellow. Of musical parentage—his mother is Abbie Mitchell, singer and actress; his father was the late Will Marion Cook, composer—he is himself a member of ASCAP. His books include: Five Frenck Negro Authors, Education is Haiti, An Introduction to Haiti, and the Haisian-American Anthology. (During World War II he directed the teaching of English in Haitian schools, a project sponsored by the U. S. Office of Education.)

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Arr. by F. Campbell-Watson

most popular offerings for five straight years, I could easily believe him. Each Monday evening from 8:00 to 8:15, almost every radio I heard was tuned to his broadcasts of recordings by the Hall Johnson, De Paul, or Howard University Choirs, the Golden Gate Quartet, or some other spiritual-singing group. In addition to these broadcasts, Kenneth Spencer and other American Negro artists often sang spirituals over the French radio.

Shortly after my first chat with Copans, I heard a young Frenchman whistling "Swing Low, Sweet Chariot" on the rue Bonaparte, not far from the Ecole des Beaux-Arts. Apologizing for my curiosity, I asked the boy where he had learned that spiritual. "Oh," he said, "We sing it at our Catholic Youth meetings."

And then I recalled that Louis T. Achille, a Martinican educated in France and a French instructor at Howard University from 1930 to 1940, had returned to France almost every summer during that period to go on pilgrimages with a group known as the Companions of St. Francis of Assisi. He had taught his fellow pilgrims various spirituals which they had sung in English along the road to audiences of peasants, industrial workers, and tourists at summer resorts. In 1931 or 1932 Achille had made two recordings of Negro spirituals for the Lumen and Odéon companies; these were, I believe, the first such recordings in France. In 1937 (Holy Year), the Companions of St. Francis had sung "Were You There?" at the foot of the Cross in the Colosseum at Rome.

After serving in the French Army, Achille became a teacher of English at a Lyon lycée, where he organized a glee club which sang spirituals at school affairs, on the radio, and for numerous church groups, Catholic and Protestant. As the members of this choir graduated, some of them organized similar glee clubs elsewhere. notably at the Ecole Polytechnique in Paris, where the best French engineers are trained. In 1951-52 I heard two of the choirs currently directed by Achille: one, composed of French colonial students, sang spirituals in Paris at a ceremony honoring Ralph Bunche; the other, comprised of about twenty-five white French students enrolled at the Lycée du Parc in Lyon, sang several spirituals at the Maison des Etudiants Catholiques in that city. In both instances Achille conducted and took the solo parts. The latter group's renditions of "I'm So Glad Trouble Don't Last Always" and "My Soul's Been Anchored in the Lord" were especially effective. The harmonization was all the more intriguing because Achille had allowed the youngsters to work it out for themselves. Both of the choral groups sang in English, for though Achille has translated several of these hymns in such magazines as Esprit, he has done so merely to acquaint his readers with the religious message contained in what DuBois has called "The Sorrow Songs." Achille translates exquisitely, with real poetic feeling, yet he must have been stumped by the simplicity and directness of "Steal away to Jesus," which he renders in two lines:

> Comme se cache le voleur, Je cherche refuge auprès de Jésus. (As the thief goes into hiding, I seek refuge in Jesus.)

Even so, this version is infinitely superior to Jacques Poterat's adaptation, destined for singing:

Levons-nous, levons-nous, le Seigneur nous attend (Let's get up, let's get up, the Lord awaits us)

Further evidence of the tremendous vogue of the Negro spiritual in France came in the form of an invitation from the University of Bordeaux where I was already scheduled to speak. During my visit would I be willing to give an illustrated lecture on the spirituals for the English Club of that institution? Of course I accepted—after making sure that the Music Library of the United States Information Service in Paris would lend me recordings of Marian Anderson, Dorothy Maynor, the Howard University Choir, and the Hall Johnson singers. I also took along an unusual arrangement of "Go Down, Moses," recorded by a French Protestant group. To my amazement, I found not ten or fifteen but over one hundred French students packing the classroom that had been converted into a lecture hall.

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Some months later Ted Arthur, Public Affairs Officer for the United States Information Service in Bordeaux, conceived the idea of presenting a group of Negro GIs, stationed at the Captieux Ordnance Depot not far from Bordeaux, in a series of concerts. These amateurs-about twenty-two young men from all over our Southlanddirected by Master Sergeant Joseph Hodges, thrilled audiences in Angoulème, Bordeaux, St. Jean de Luz, Biarritz, and other French cities. They played to capacity houses everywhere; in Bordeaux they filled the Opera House twice in one day in two programs sponsored by the Jeunesses Musicales (a students' musical organization with chapters in numerous French urban centers). In Biarritz, where they sang under the sponsorship of the local branch of France-Etats-Unis (an organization dedicated to Franco-American friendship), they packed the luxurious Casino. At St. Jean de Luz, they attracted many of the same people who had heard them the night before in Biarritz, as they sang for the benefit of the local English-speaking church.

As master of ceremonies, I had only to say a few words about spirituals in general and to explain in French the themes of the particular spirituals to be rendered. Then the boys took over, with their glorious but untrained voices and with the contagious fervor characteristic of this music that, in the words of Booker T. Washington, "goes straight to the heart because it comes from the heart." They sang the traditional favorites-"Go Down, Moses," "Good News," "Sometimes I Feel Like a Motherless Child"-as well as spirituals of more recent composition: "My God Is a Rock," and "Sit Down!" The ultra-modern, high rhythmic folk songs, such as these two that I had never heard before, "Glory Hallelujah" and "It's Hot Down There," were featured by four of the boys who had formed a quartet. This quartet was a real show-stopper, even after the talented little first tenor had reluctantly abandoned his guitar (which the chaplain thought out of place and which was certainly out of tune).

Master Sergeant Hodges, who directs the chorus and sings most of the solos, is a graduate of Lane College in Tennessee. He has poise, personality, and a voice of tremendous range. As a matter of fact, range seems to be one of the qualifications for membership in the Captieux Glee Club. Before the first concert at Angoulème, when Hodges was disciplining one of the men, he

CONTINUED ON PAGE FORTY-EIGHT





#### 16mm. Film Releases

Meeting in Session. Two reels, b & w, 20 minutes. Bureau of Publications, Teachers College, Columbia University. \$75.00. (Study guide available.)

A valuable film for use in teacher-training classes, faculty committees and/or any other organization where one is training persons for leadership and group participation or interested in self-improvement.

The setting is a nurses' staff meeting. This relatively unfamiliar situation has been chosen so that viewers' attention may be focused on process and personalities rather than content. The film presents some of the common pitfalls of small group activity and shows how groups of this kind can learn to work together more effectively. It stresses dynamics of group work and the role of the individual in making the group an effective working unit. The study guide gives the story of the film, questions for further consideration, and also suggestions for use of the film. A good film educationally and technically.

Music: Career or Hobby? One reel, 11 minutes. Coronet Films. 1953. (Study guide available.) Color—\$100; b & w—\$50.

A provocative film for all students who are thinking of music as a career. The story features a young violinist inquiring into the kinds of opportunities that are available in the music profession. He learns of the demands of a concert artist; he interviews a musician of a symphony orchestra, a recording technician, a violin maker, a composer and a public school music teacher. Through scientific testing and through reading he gains a deeper insight into the requirements of music as a profession and thereby is better able to evaluate his own qualifications.

The film is an excellent one. The photography and sound track are good; the story is told with simplicity and directness.

Silent Night. 1¼ reels, b & w, 11 minutes. Coronet Films, 1953. \$62.50; color, \$125.

A moving and magnificent film presentation of the origin of the poem and the music of "Silent Night," and how this song traveled from a remote village in the Alps throughout the world. The scenes were filmed in Europe.

As the story unfolds we see the church in the village of Oberndorfer and hear the organ on which Franz Gruber played the famous Christmas song for the first time. The photography is breath-taking, the sound track excellent. We hear "Silent Night" beautifully sung in both German and English. The few seconds in which the synchronization of sound and movement is off is not disturbing. This film transmits the emotional impact which is inherent in the story and the music.

For all ages in school, church and community.

Christmas Carol Vignettes. Two reels, b & w, 22 minutes. Princeton Film Center, Inc. \$60; rental, \$7.50 per day.

A dignified and musical presentation of some of the best loved Christmas carols. The photography is artistic and the sound track very good.

In addition to an enjoyable concert of Christmas carols, this film gives us a fine example of well-balanced and precise ensemble singing, good intonation, sensitive musical interpretation and good diction. This film will be an inspiration to boys choirs in the elementary and junior high schools, and it will also be invaluable for use in teacher-training classes in the college. By hearing the individual voices sing solos, prospective teachers may become acquainted with various qualities of the boy's voice. The fine choral singing will give them a goal for which to strive. We in America can be proud of this outstanding music group and grateful for this film.

World Artist Series. Jan Peerce and Nadine Conner (No. 109); New York Philharmonic Orchestra conducted by Mitropolous (No. 120), one reel each, b & w, 12 to 13 min. \$60; Artur Rubinstein (No. 101), Gregor Piatigorsky (No. 105), Jascha Heifetz (No. 104), 26-28 min., b & w, \$100. World Artists, Inc., 9608 Heather Road, Beverly Hills, Calif.

Outstanding performances by famous musicians brought to us in such a way that we feel a personal acquaintance with the artist and his music. The same musical and technical excellence found in the films of World Artists, Inc., reviewed in the January 1954 issue of the MUSIC EDUCATORS JOURNAL.

#### Recordings

Folk Music of the United States. Music Division of the Library of Congress, edited by Duncan Emrich. Booklet with each recording. Issued from the Collections of the Archives of American Folk Song. \$4.50 each.

American Sea Songs and Shanties. AAFS L26, AAFS L27 (331/3 rpm).

An interesting group of well-known sea songs and shanties sung by the men who used them in the days of sailing. The songs are convincingly sung with good rhythm and diction; the tone quality is that of an untrained singer. With the exception of two songs the texts are not objectionable.

We are fortunate in having these recordings, for with the advent of steam and the end of sails these songs are no longer used as work songs, and the men who sang them will not be with us much longer. These recordings give us the real mood and the tempos of the songs as they were sung while at work. These collections may be used in general music and music appreciation classes; however, they will be especially valuable to social science groups in the elementary and secondary grades.

Songs and Ballads of American History and of the Assassination of Presidents. AAFS L29 (331/3 rpm).

A most unusual collection of songs and ballads of American history dealing with the period of the Civil War and with the assassination of presidents. One of the songs, "Mr. Garfield," is an example of the cante-fable, a combined account in song and story. Vocal quality of the singers is acceptable for historical purposes but not particularly good for vocal music classes. The quality of the recording is very good. An interesting group of songs.

Songs of the Mormons and Songs of the West. AAFS L30 (331/3 rpm).

A well-chosen group of songs of the West and songs of the Mormons sung by Mormons living in Utah. These songs are significant because they deal with early pioneering and settlement

[Note: The comments on recent films and recording releases were prepared by Rose Marie Grentzer, coordinating chairman of the MENC Committee on Audio-Visual Aids, and conductor of this page. The information concerning Hi-Fi reproduction systems is taken from a release received from Science and Mechanics Magazine.]

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seventy-five and a hundred years ago. They are musically interesting and are sung with acceptable tone quality. They may be used in general music classes; however, they will be especially valuable to classes in social sciences studying the pioneer movement in America and for college classes in American history.

#### Are You Buying a Hi-Fi Set?

A recent release from *Science and Mechanics* magazine points out that the phrase "high-fidelity" has become so popular that it has been used by some manufacturers of radio-phonographs when actually the sets are "sub-hi-fi." How can you tell the difference?

The real test is in how the set sounds, but oddly enough your ear can trick you, and not until you have become accustomed to high-fidelity can you be sure you have the

real thing.

A good hi-fi set, the article continues, will have a magnetic phonograph pickup, a wide-range amplifier, a speaker enclosed in an acoustically designed baffle case and an FM radio (if it has a radio section). The heart of the hi-fi system, the amplifier, will reproduce "live" sound when combined with good pickups, tuners, speakers and baffles. The best way to insure that you are getting a hi-fi set is to examine the units and get performance figures on each one.

## Spirituals

CONTINUED FROM PAGE FORTY-FOUR

warned: "You'd better be careful; we demoted you from first to second tenor, then to baritone, and now you're with the basses. You're on your way out of this choir!" Incidentally, Hodges' unusual method must be effective, for the bass section, headed by rich-voiced

Sergeant Carr, is remarkable.

As I think back on my pleasant association with the boys from Captieux, two more incidents stand out. Both occurred at Biarritz where the choir was entertaining one of its largest and most enthusiastic audiences. During the singing of that most beautiful spiritual, "Sometimes I Feel Like a Motherless Child," one of the men, who hopes to become a preacher some day, had read a part of a psalm. He had read it soulfully but in a Southern accent unlike anything ever heard in any English class of any French school. After the concert, at one of the two receptions tendered the group, a French lady said, "I have never been so moved as I was by that prayer recited while the choir hummed 'Motherless Child,' and yet I couldn't understand a word the man was saying. It was an unforgettable religious experience."

The other incident occurred at the Casino, just before the boys sang the last group of spirituals. Both the chaplain and Master Sergeant Hodges had asked if I would introduce their colonel, who had granted the men time to rehearse, had provided a bus for their transportation, and had even furnished scarves and gloves which added a special touch to the singers' uniforms. At this time, however, the Communists were staging violent anti-Ridgway demonstrations all over France, spewing forth their charges of bacteriological warfare in Korea. Not knowing what progress this campaign had made in Biarritz, I was somewhat fearful of an unfavorable reaction by a group of turbulent students in the audience to the presentation of a United States army officer. Nevertheless, I introduced the colonel and, to my delight, he

received a tremendous ovation. The spiritual had proved more potent than propaganda.

In June the Gertrude Stein-Virgil Thomson opus, "Four Saints in Three Acts," was sung at the Théâtre des Champs-Elysées in Paris by a company of some forty Negro artists. Despite the elaborate staging and beautiful singing, the venture was only moderately successful. Several of my French friends expressed the opinion that if the group had presented a program of Negro spirituals instead of the unintelligible Gertrude Stein work, the theater would have been packed for months. This judgment was verified by the reception accorded the Jubilee Singers, who returned to France in 1952 to repeat their

triumph of the previous year.

There was a rumor in Paris last year that the State Department was planning to bring the Howard University Choir to France for a series of concerts. Unfortunately, this project did not materialize, probably because funds for transportation were not available, In my humble opinion, such an undertaking would win more friends abroad for the United States than "Porgy and Bess," which recently enjoyed so much success in Europe. This comment is prompted not by any desire to disparage the artistic or entertainment appeal of the Gershwin opera, but rather by the irrefutable evidence that authentic Negro folk music possesses a universality and a spiritual quality unequaled by any other form of American art. It is a living reminder that the "Great God Dollar" is not the only shrine at which we Americans worship, and that our civilization is not merely materialistic. In these discordant times, there is comfort in the knowledge that the spiritual is over there working for world harmony.

## Composers

CONTINUED FROM PAGE TWENTY-EIGHT

(4) The word "inspiration" is scarcely ever mentioned, and when it is, turns out to be nothing more mystical than a synonym for "motivated," "convincing," or "born of the hot necessity of saying something"—i.e., simply the opposite of "dull" or "pot-boiler."

(5) Contemporary composers have far more respect for their predecessors than one would gather from the cries of alarmists who are horrified by "this awful mod-

n music.'

- (6) No man who writes music is in the least concerned whether or not you play with a "finger staccato," a "wrist staccato," or a "floating wrist" (whatever that is); whether or not you "breathe from the diaphragm" or employ "the shock of the glottis," just so you produce the effect which his notation very clearly indicates; in other words, that he is very much concerned with the result, but is not concerned about the means.
- (7) Musical composition comes closer to being an intellectual than an emotional process, though it partakes of both.
- (8) Only a composer really knows how music is written.

The title What the Music Educator Can Learn from the Composer suggests a corresponding subject, What the Composer Can Learn from the Music Educator. But that is a subject for a different article, and from a different pen, and perhaps even in a different periodical.



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# Research Studies in Music Education

Reported by WILDAM S. LARSON

Faculty members and students of graduate schools and others interested in securing complete copies of studies summarized in these columns, if available on a loan basis or otherwise, should make their requests through their own callege librarians.

ALTHOUGH it was announced that this department would be incorporated with the recently established Journal of Research in Music Education, it has been decided to continue to print abstracts of theses in the Music Educators Journal. This will provide for publication of a larger volume of abstracts and also reach a larger audience—an advantage to all concerned. In any case where the merit of the thesis may warrant, publication in the Journal of Research in Music Education will be considered by the JRME Editorial Committee, of which Mr. Larson, editor of this department, is a member. Abstracts submitted for publication in the Music Educators Journal should be sent direct to the editor of the "Research in Music Education" department. Address william S. Larson, Eastman School of Music, Rochester 4, New York.

#### Trends in Senior High School Music Education

CORBIN, CHARLES D. Trends in Senior High School Music Education, 1900-1952. M.M. University of Southern California, 1952.

IT WAS THE PURPOSE of the study (1) to trace the trends in senior high school music education from 1900 to 1952; (2) to show how these trends have affected the development of the music curriculum in the senior high school; (3) to determine if these trends have led to the fulfillment of the needs of the senior high school student.

In order to understand thoroughly the present status of music education in America, it is necessary to review the past and to study the developments which have played such a large part in formulating present-day principles and practices. The music educators of the past were tirelessly working to guide music education through the maze of outside forces which directly or indirectly interfered with its progress. The results of their success may be found in the present-day program of music education. It has been inevitable that these influences should result in new practices and philosophies among the educators. Throughout these trials, music education has striven to prove its value and usefulness as an indispensable function in the curriculum of the public school education program. In this study an attempt was made to trace the important trends in the development of senior high school music education with the intended purpose of bringing to light the information necessary in helping high school music teachers to understand more clearly the present-day status in music education.

After a review of the historical development of high school music education prior to 1900, dealing particularly with the events leading up to the foundation of the Music Supervisors National Conference, the period of experimentation in high school music education from 1900 through 1921 is discussed. The period of maturing of secondary music education from 1922 through 1940 is investigated next, followed by a chapter devoted to the present decade of expansion and development in high school music education.

In order to complete this study, extensive research of all library materials was made, including periodicals, newspapers, and publications of learned societies. Additional facts for this study were gathered from recognized authorities on general education, recognized authorities on music education and professional periodicals both in education and in music education.

Implications resulting from this study are:

 Formal music education in the United States began with the institution of singing schools. 2. One of the first accomplishments of high school music was the practice of giving school credit for the study of specialized musical technique under outside teachers.

3. By 1900 music appreciation became a definite type of study in the high school.

4. The work of the professional organizations in music education, with special reference to the Music Educators National Conference and the Music Teachers National Association, has been the deciding factor in the promotion and sustenance of the past and present successful school music programs.

5. High school music education played an important part in the adjustment to the objectives of secondary education as established by the reorganization movement.

6. The most prevalent practice of integration in the high school throughout the country was the well-organized system of the core curriculum, with social studies being the core.

7. Contests, festivals and clinics have contributed tremendously to the elevation of individual and group musical standards throughout the country.

8. Performance standards of many school musical groups suffered considerably during World War II because of personnel losses.

9. The Advancement Program sponsored by the Music Educators National Conference was one of the most gigantic and important undertakings in the history of music education. This long-term program based in large part on the results of the work of the Widening Horizons Curriculum Committee organizations, carried on studies and activities essential to the maintenance, improvement and extension of the music curriculum, and accomplished more for the advancement of music education than any previous program attempted in music history.

10. As a result of World War II a critical shortage of music teachers, especially instrumental, arose. Despite a vigorous teachertraining program during the emergency years, there still remains a shortage of well-qualified music teachers today.

### Experimental Guide for Elementary Music Education

KNAPP, ELLIS DEAN. An Experimental Guide for Elementary Music Education in the Exeter School District. M. M. University of Southern California, 1952.

It was the purpose of this study (1) to list the seven basic objectives of music education as set up by the "Music-Educators National Conference"; (2) to list the literature relative to the teaching of music in the first, second and third grades; (3) to give a plan whereby the teacher may present this material to children in the classroom; and (4) to illustrate the use of this plan by a song taken from the first-grade list.

The typical classroom teacher is often perplexed in teaching elementary music because the teaching of music is a highly specialized field. The Exeter District School system has about twenty-five teachers; probably only a few are capable of teaching classroom music. Such inadequacy places an added burden upon the music consultant employed primarily to teach instrumental and vocal music and not classroom music. However, the demand for his services in the lower grades has increased to the extent of his having to neglect other duties. It was decided, therefore, to investigate procedures for presenting music to children which the teacher could understand and use. This plan is the result of that study, and it is hoped that it will be of use to the classroom teacher.

After a review of the literature pertaining to the instruction of music it was found that there are seven basic objectives for

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elementary music education: (1) to help the child attain his correct singing voice; (2) to help him develop a facility for a rhythmic response to music through free body movement; (3) to help him develop an interest in instrumental music; (4) to help him develop a genuine love for and appreciation of good music; (5) to help him develop musical skills and understanding according to his need; (6) to increase in the child a desire to participate in musical activities; and (7) to lead children to self-expression through music. The plan is a result of analyzing the seven objectives of music in order that the teacher will better understand music and what she may hope to accomplish with her charges.

An extensive list of songs is included in this plan and each song is classified, functionally: integration, creative activity, rhythmic activity, dramatic activity and special day songs. If the teacher is motivated by a classified list of songs she will probably be able to select songs for her classes that fit these classifications

and, more importantly, fit the needs of her pupils.

The actual plan is set up so that a teacher may start from the beginning of the plan with a song, and carry the song clear through the plan to completion. She should learn how to present and teach these songs with desired results, and also to learn the rhythmic and creative activities of these songs. This plan takes the teacher step-by-step through each phase of the entire procedures of presenting a rote song so that not only will the child have the opportunity to learn music but the teacher should gain more confidence in herself with each new song that she presents.

The final part of this study illustrates the use of the plan with a selected song. Reasons are given for selecting this song and suggested procedures are followed in presentation and instruction. It is believed that in this way the teacher can see how the plan operates. After using this song in the classroom, she should be able to adapt the rest of the songs to this plan, thus giving her a definite and substantial goal toward which to work.

The plan is adaptable to the first, second and third grades, and, at the same time, it is a continuous study of music throughout all three grades.

This investigator believes that, by inaugurating this plan in the Exeter School District, the work of the music consultant will be lightened by permitting him a minimum number of classroom lessons and a maximum number of consultations. That it will give the teacher self-confidence in being able to teach her own classroom music, and that the children will benefit musically from a more varied program in musical activities are, also, hoped-for goals of this investigation.

#### Songs for Elementary Glee Clubs

MATHEWS, MARGARET PINKERTON. Sources of Seasonal and Occasional Songs for Elementary Glee Clubs. M.M. University of Southern California, 1952.

SUITABLE MATERIAL for elementary glee clubs to be used for the various seasons and occasions of the school year has been difficult to find. Much of the great music is too advanced either in technique required, in arrangement, or in word content. It is also true that a great deal of the music written for children is too simple to challenge gifted young musicians.

Many music educators have voiced their expression on this need. The MENC Music Education Source Book recommends that elementary glee clubs be encouraged, and that more suitable arrangements of folk music and other appropriate types of music be provided for their use.

Many great composers, being concerned about the need for children to have the right kind of instrumental music, wrote masterpieces for this purpose. Bach, Schumann, Debussy and others all did this effectively. There is a distinct need in the vocal field for good music as well. Some of the outstanding contemporary composers, such as Britten, Hindemith, Milhaud and Bartok, have given us some literature for our youth. Certain elementary teachers and supervisors, realizing their own need along this line, have written compositions and arrangements to be used by their particular groups.

This study was made to compile a body of suitable published works. Several supervisors and music teachers in different systems were consulted. A set of standards was set up as a basis for the choices in the song lists. The following factors were included: (1) The ability of the group. (2) Their special interests and tastes. (3) Knowledge, skills, and appreciation. (4) Word content. (5) Variety of types of music. (6) Difficulty. (7) Cultural value. (8)

Moral and spiritual values. (9) Democratic ideals and world friendship. (10) Range and tessitura. (11) Harmony. (12) Melody. (13) Rhythm.

The song list (including about 300 songs) resulting from this study was classified in the following way: (A) Sacred Songs: Songs of praise and prayer, spirituals. (B) Seasonal Songs: Christmas. Easter or spring. (C) Patriotic songs and songs on world friendship. (D) Folk Music: Songs from other countries, songs of the United States. (E) Songs on other interests, including songs on friendship or graduation.

Five original songs and sixteen original song arrangements were added to the lists of published music to supplement and offer a wider range of variety in the choice of each type of music. All the materials used would cover just about all available litera-

ture up to July, 1952.

#### Music Materials in High School Libraries

JUNKIN, FREDERICK HASTINGS, JR. A Study of the Availability of Music Materials in High School Libraries. M.M., University of Texas, 1951.

THE SUBJECT for the present study was initiated as a result of the author's interest in books concerning music for high school libraries. Often music materials are lacking in libraries, due partly to the lack of musical training of librarians, lack of close co-operation with the music department, or lack of knowledge on the part of the music staff as to what constitutes a good basic library in music. This study is an attempt to discover what secondary school libraries have in the way of music materials, and thereby arrive at a useful bibliography of music references. It was the purpose of the study:

1. To survey the school library situation in secondary schools with regard to facilities, professional training of librarians, and

library techniques.

To find which music books have the most extensive use in high schools.

3. To compile an up-to-date bibliography of music books and periodicals for high school library use.

In obtaining data for the present study, the questionnaire and check list method was employed. The questionnaire was designed to obtain pertinent information concerning secondary school libraries of various sizes. A check list was included with the questionnaire containing one hundred and forty-five books and periodicals. The librarian was asked to check the material used in her situation and to add any literature which she felt to be a valuable addition to the bibliography. The survey was sent to one hundred and fifty-two high schools of various sizes. From this group, one hundred two replies were received. Of the number returned, it was found that fifty-eight had listed additional material pertinent to the study.

The questionnaire employed to obtain data desired consisted of nine questions pertaining to library administration and cataloging problems in the various high schools, and one question pertaining to the music program of the surveyed schools. The check list bibliography included the following book classifications:

Guides for listeners Reference books Music as a profession Lives of musicians History of music

Theory Opera Songs Band and orchestra Recorded music

Miscellaneous

Six representative periodicals were selected for use in the survey. Out of the one hundred forty-five items included on the check list, only seven books, or five per cent of the total, were not found in the participating libraries.

From the use of the questionnaire with its ten questions the following results were obtained;

- 1. Twenty-five schools in the Class B division (199 pupils and under), forty-two Class A schools (200 to 499 pupils), and thirty-five schools of the Class AA division (500 or more pupils) responded to the questionnaire.
- Ninety schools of the 102 returning questionnaires reported having bands, while twenty-five of the same number had orchestras.
- 3. Library holdings of from 250 volumes to over 20,000 volumes were reported, with the largest number of the schools reporting book holdings of between 2,000 and 5,000 volumes.
- 4. It was found that 67 per cent of the libraries served the high school alone, while 23 per cent served high school and junior

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high school. Only one school served the combination of high school, junior high school, and elementary school. Approximately 8 per cent of the libraries were used by the school and community, while one junior college-high school combination reported, this being approximately one per cent of the total.

5. Ninety-five per cent of the responding schools indicated that their library collection was housed within the high school building.

- 6. Full-time librarians were employed by 77 per cent of the schools surveyed, while 23 per cent used part-time librarians.
- 7. All libraries except one reported using the Dewey decimal classification system.
- 8. Concerning usage of library materials on music, one per cent reported heavy usage, 44 per cent reported moderate usage, and 55 per cent reported "rarely used."
- 9. In selecting new books for their collections, librarians used the recommendation of the music teacher and the catalog of books for high school libraries about equally.
- 10. Twenty-seven per cent of the responding schools reported having a phonograph record collection in connection with the library program.

In summation, the following recommendations are made:

- 1. Throughout the study, it was found that the size and quality of music book collections depended to a great extent on the performing music groups of the school, but in a sense the reverse is true. It was felt that much interest in music can be created by the librarian's encouragement of student use of the music materials at their disposal.
- 2. It is recommended that the librarian emphasize the use of the music book collection, since the present survey indicates little interest in music books.
- 3. The librarian should always try to design the purchases of books to the local situation and not be limited to any one biblio-
- 4. The librarian should become acquainted with the possibility of maintaining a phonograph record collection and play-back facilities in conjunction with the library program.
- 5. If the school has an active music department, the librarian should investigate the possibility of maintaining a collection of scores and sheet music for use in the theory classes.
- 6. The librarian should keep abreast of the new publications in the music field by constantly referirng to reliable lists of music publications.
- 7. Close cooperation between the music department and librarian should be emphasized.

#### Music in Industry

BENULIS, WILLIAM PETER. Music in Industry and Its Implications for Music Education. M.M. University of Southern California,

IT WAS THE PURPOSE of the study to gather together data pertinent to the subject so as to provide a summary of the uses to which music has been applied in the realm of labor, the results accruing therefrom and their implications. The study included (1) a history of the subject from ancient to modern times, (2) significant statistics available as a result of investigations and experimentations, (3) reference to articles and books written on various phases of the subject, (4) current uses of music in industry, (5) conjectures as to the future possibilities of music in industry, and (6) the implications of these findings upon education, particularly music education.

Basic premises for the belief that industrial music is in close affiliation with music education are: (1) the scientific research studies and experiments in the field of industrial music possess valuable aids toward better understanding of scientific principles involved in the teaching of music; (2) discoveries in industrial music of psychological concepts of likes and dislikes possess vitally important messages to the music educator who would be sensitive to the needs and desires of the students; (3) school music organizations and industrial music organizations are fundamentally parts of the total concept of music education, and thus become the concern of the music educator.

Preliminary phases of the study were devoted to a resume of the application of work music during ancient and medieval periods. Modern authorities indicated that, while little or no music of that type has been preserved, there are frequent references in literature to the daily use of music as an important part of work.

The principal body of the study was concerned with the modern

period, beginning with the industrial revolution. As the industrial revolution developed and industrialism expanded, somewhat paradoxically, the role of the worker became more important. Instead of being shunted into obscurity by comparison with giant factories and marvelous machines the worker was recognized as the key factor of production. In an effort to increase efficiency and production the attention of industry was given to various factors affecting the worker's health and morale. One of the factors hit upon by industry was the use of music. Detailed attention was given in the study to the various uses of music by industry, including (1) recreational music, which embraces those active musical organizations such as bands, orchestras and choirs; (2) rest-pause music, which is performed for workers during rest periods, including lunch periods; (3) functional music, a term used to describe the music used as background material during working hours.

Extensive use was made of available data such as tables, charts, and diagrams which were developed through previous investigations, experiments, and surveys conducted by psychologists, industrial engineers, and research organizations. Through the medium of these statistical sources and through recourse to periodical articles and books the following items were examined: (1) the prevalence of music in industry; (2) the effect of music on morale, production, and public relations; (3) the empirical reactions toward the use of music by management and labor. Published sources were implemented by personal correspondence and observations which better established the present-day uses of music.

The implications resulting from this study are:

1. There is considerable evidence which suggests that industrial

music is in close affiliation with music education.

2. Industrial music represents a good opportunity for the integration of music education and adult education. The schools have provided opportunities in music to the adolescents. Industry may well prove to be a similarly important meeting place between adults and music.

3. Bands, orchestras, and choirs sponsored by industrial organizations represent a solution to the problem of non-continuance in music by high school graduates. It is a deplorable fact that only a small percentage of high school trained musicians continue any sort of music participation after graduation-a potent factor

is undeniably the lack of opportunity.

4. Functional music as developed by industry has important contributions to make to music education. Studies have proven that under the influence of music reflexes are more quick and mental acuity is heightened. Industry has also discovered that the normal noise level (excluding unavoidable machine noises) drops when music is being played. Investigations have proven that the introduction of music has a beneficial effect on the rate of absenteeism, tardiness, and fatigue. Positive attitudes and better morale have been engendered through the application of music. All these factors can be applied successfully to school situations.

5. Industry has compiled interesting data on the musical tastes and preferences which indicate the degree and category of the musical culture of the adult worker population. These findings are of immense interest to music education. It has been established that a variety of music is essential. Popular tunes, light classics, marches, and a certain amount of abstract classical music all are enjoyed equally well. Music education could make more use of this fact. Too much of school music is dull, uninteresting and

stereotyped.

6. The use of music in industry has highlighted its value in the field of promoting good-will, loyalty, and group spirit.

7. Industrial music is a re-affirmation of the fundamental value of music in education. The study has outlined the importance of music to the individual and to society as a significant aid to morale, mental attitudes, psychological well-being, and physical alertness.

#### The Double Reed Instruments

HARBAUGH, ALBERT HARRISON. The Double Reed Instruments: A Short History of the Oboe, Bassoon and Related Instruments, With a Critical Evaluation of Their Solo Literature. M.M. University of Southern California, 1952.

It was the purpose of this study (1) to investigate the historical background of the double reed instruments, with particular attention given to the oboe and bassoon; (2) to set up a definite criterion for evaluating solo literature available for these instruments; and to examine and catalog the literature on the basis of this criterion with the ultimate formulation of lists of solos suitable for use in our public school music program; (3) to discover



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the causes for the apparent over-all lack of good double reed

players in our school instrumental groups.

The proper choice of solo literature for the double reed enthusiast is an increasingly difficult problem for the instrumental teacher. This choice is limited first of all by the quantity of solos written for these instruments, which does not begin to compare with the extensive totals of either the flute or clarinet repertoires. Also, many of these solos are transcriptions from the literature of other

instruments and vocal solos.

Historical data. It has been established that the oboe type instrument is the oldest known of reed instruments and has been used by civilized peoples for nearly fifty-seven hundred years. The oboe came to the western world through a series of instruments beginning with the reed cane pipe found to have been used in Egypt in the third milennium B.C. This pipe was sounded by the attachment of a barley straw forming the earliest known double reed. This type of instrument was later found in other parts of the world, revealing the development of the instrument as it progressed through the centuries. Two of the identifying features of the ancient oboe were: the reed and the manner by which the tone was produced, and the obvious use of the instrument in paired tubes. The reed was of similar shape to that of our modern style but was held entirely within the mouth, so that no control of dynamics or tone quality was possible. The part that the second tube played is still a matter of supposition. It was probably used as a drone.

The most important instrument bearing upon present double reed instruments was the shawm. Our modern quartet of orchestral double reeds, the oboe, English horn, bassoon and contrabassoon, has descended from the shawm family. The oboe came from the descant shawm and the bassoon from the pommer, or bomhard. The shawms were probably brought to western Europe as trophies by the Crusaders. Many instruments have evolved from the shawm family, but only the quartet have survived.

During the latter half of the nineteenth century both the oboc and the bassoon reached the stage of perfection which they maintain at the present. The accepted oboe is the French style developed by Triebert and others. This instrument was perfected in 1880 and is known as the Paris conservatory system oboe. The bassoon was developed by both the Germans and the French. Almanraeder and Heckel combined in Germany to produce the perfected Heckel system bassoon, while at the same time the French, under the leadership of Jancourt, developed a bassoon according to their conception of the instrument.

The solo literature. Criteria were set up for the purpose of examining and cataloging of solo literature. The criteria included the composer-arranger, title, publisher, ratings of difficulty, range, tempo, keys, number of measures and the difficulty of the accom-

paniment. In making the examination of the literature of the double reeds, it appeared that there was considerable music from which the school instrumentalist could make a choice. However, it was found that much of the good music was not suitable for school use due to the lack of the highly developed musicianship necessary to perform such music. The survey of this solo literature also revealed the lack in quantity of good music of the training and medium difficulty classification. If there were better solos of this classification, the instructor could emphasize expressive interpretation without the demand of the utmost of the student's technical fluency. Musical growth and discrimination are developed only through a consistent and continuing experience with varied musical styles.

Two surveys were conducted concerning solo literature and the use of the double reed instruments in public schools. It was the purpose of the surveys to gain an opinion of instructors in the field in regard to the suitability of available literature; to determine which school levels are the best for starting the begin-ning double reed student; and to find out what is the direct acquaintance of the instructor with the instruments in regard to

playing knowledge.

As a result of these surveys, it is the opinion that the primary causes for the lack of proficient double reed players in our high school instrumental groups stem from two focal points. The first is that the average school music director is not well enough acquainted with either or both of the instruments in question. This may be because of one or more reasons. However, it is apparent that many directors do not realize the intrinsic value of these instruments to their organizations in relation to the expenditure of funds, and the time required in developing proficient double reed players. We accept the tone color produced by the symphony orchestra and concert band, yet many are hesitant to work toward the inclusion of the double reeds in their groups. The second important point brought out by the surveys was the lack of attractive literature that will interest the student in improving his ability as a performer of these important instruments. This is a direct reason for the lack of many proficient players. Of course, a well-known cause for this situation is the lack of instruments and the availability of private instructors. This cause could be lessened by the presence of more people in the teaching profession who have had training in double reed work.

It is suggested that in the training of prospective teachers by the colleges, greater emphasis be placed upon actual participa-tion in playing these instruments. This in turn will give these people firsthand knowledge of the problems connected with the instruction of the double reeds. It is also suggested that more emphasis be given in attracting composers to write solo literature

for the oboe and bassoon.

## Chapter Notes

CONTINUED FROM PAGE FORTY-ONE

PPALACHIAN STATE TEACHERS COLLEGE (Boone, North Carolina) Student Chapter No. 110, composed of thirty-seven members with a one hundred per cent membership, has set up these objectives for the year: (1) To afford an opportunity for the music majors to get together socially and professionally; (2) to stimulate a democratic spirit among students and faculty; (3) to organize the student groups in such a way so that each member will have a part in the over-all functions of the department; (4) to further stimulate and develop a professional spirit toward the chosen field. Programs consisting of vocal and instrumental solos and ensembles have given the students a chance to have a part in the functions of the department. Lyceum programs offer the students a better opportunity of developing their professional minds and vocations. The chapter sponsors a junior and senior band clinic, a district band contest, and a district choral contest. Club officers: President—Gene Wilson; vice-president—Barry Ruth; secretary—Fran Sisk; treasurer—Gay Wilson; reporter—Rebecca Moxley; program chairman-Freida Hoover. Faculty sponsor is Gordon Nash.

University of Dayton (Ohio) Student Chapter No. 359 membership includes most of the officers and leaders of campus music organizations. A recent trip to Cincinnati combined the business end of music with professional performance-a tour of the Baldwin piano and organ factory and attendance at a performance of the Cincinnati Symphony Orchestra conducted by Thor Johnson. A luncheon meeting has been scheduled with the concertmaster of the Dayton Philharmonic Orchestra as guest speaker, and the year's activities will end with a departmental picnic. President is Ron Weiher; vice-president, Mary Minic; secretary-treasurer, Lillian Szabo. Lawrence E. Tagg is faculty adviser.

University of Oregon (Eugene) Student Chapter No. 136 had its student and alumni meeting on January 15 at the conclusion of a concert given by University concert organizations. Students of former years attended the meeting and told of their experiences in the teaching field. This meeting is held annually in connection with the Conference on Music Education, sponsored by the University School of Music. Sponsor Robert E. Nye is also student membership counselor for the MENC Northwest Division.

NORTHEASTERN STATE COLLEGE (Tahlequah, Oklahoma) Student Chapter No. 422 is one of the newly organized groups as its serial number indicates. At its first meeting the following representatives were chosen: Delmarie Gilbreath, chairman; Joey Pugh, secretary-treasurer. The program leader is appointed for each monthly meeting by the chairman. The group is sponsored by Elwin Fite.

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# An Index of Articles for Use in Teacher Education

## MUSIC EDUCATORS JOURNAL 1946-53

#### JOHN W. MOLNAR

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As an aid to the music educator whose duty it is to prepare music teachers in teacher training institutions, the Music Educators Journal is a most valuable source of material for supplementary reading, basis of discussion on all phases of music education, and research for term papers for the student. Needless to say, the entire contents of the periodical are valuable for this and much more. For example, the book reviews, the Audio-Visual Forum, the materials, and, last but by no means least, as an introduction to the manifold activities and functions of the Conference.

For ease in finding materials for the immature student, the writer has catalogued articles in the Journal under various headings, and has found the index has helped considerably in his classes. The index is not entirely complete, as only those articles have been listed that are of immediate interest to the youthful trainee; only articles from the 1946 and succeeding issues have been listed. The index is presented by author, title, month and year, and page, as found in the Journal.

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Journal of Research in Music Education. A publication of the Music Educators National Conference under the direction of the JRME Editorial Committee and Editorial Associates. Volume 1, No. 1, Spring 1953, \$2.00; Volume 1, No. 2, Fall 1953, \$2.00. Price for the two 1953 issues, \$3.75.

Music Education Source Book. Fourth printing, August 1951. Revised appendix includes the recommendations of the North Central Association of Colleges and Secondary Schools pertaining to music; the 1951 Revision of the Outline of a Program for Music Education; 1950 Constitution and Bylaws of the MENC. 288 pp., flexible cloth cover. \$3.50.

The Evaluation of Music Education. Standards for the evaluation of the college curriculum for the training of the school music teacher prepared by the Commission on Accreditation and Certification in Music Education of the Music Educators National Conference, in cooperation with the NASM and AACTE. These schedules were prepared to serve as a guide for periodic examination of the training programs of school music teachers, and to assist the schools being examined and the visiting examiners. Planographed. 17 pp. 20c.

Bibliography of Research Studies in Music Education 1932-1948, with supplement, 1948-50. Some 2,000 titles representing over 100 institutions. Prepared by William S. Larson for the Music Education Research Council. 132 pp., plus supplement. Paper cover, sewed binding. \$2.00.

Music in Higher Education, by Robert A. Choate. Reprinted from December 1953 issue of *Higher Education*, monthly publication of U.S. Department of Health, Education and Welfare. Provides statistics and information concerning positions open in the music profession and opportunities in the field of music education and the development of music in higher education. 8 pp. 35 cents.

Outline of a Program for Music Education (Revised 1951). Prepared by the Music Education Research Council and adopted by the Music Educators National Conference at its 1940 meeting. Revised 1951. 4-Page leaflet. 5c.

North Central Association of Colleges and Secondary Schools. Recommendations pertaining to music in the secondary schools. (Report of the NCA Activities Committee, formerly the Contest Committee.) Reprinted from the NCA Activities of the NCA Activities Committee on request.

Music in the Elementary School. Special printing, with some additions, of *The National Elementary Principal* Special Music Issue, February 1951, published by the Department of Elementary School Principals. Bibliography prepared by the MENC Committee on Elementary School Music. 1951. 56 pp. 50c.

Musical Development of the Classroom Teacher. Music Education Research Council Bulletin No. 5. Deals with preservice development in music of the classroom teacher on the campus, and suggests ways and means whereby this initial preparation may be amplified and developed in the teaching situation. 1951. 32 pp. 50c.

The Function of Music in the Secondary-School Curriculum. The compilation and publication of this treatise represents a cooperative enterprise of two departments of the National Education Association—the National Association of Secondary-School Principals and the Music Educators National Conference. First published in the November 1952 Bulletin of NASSP. Now available in a separate pamphlet issued by MENC. 60 pp., paper cover. \$1.00.

Music Supervision and Administration in the Schools. A report of the Music Education Research Council (Bulletin No. 18). 32 pp. 1949. 50c.

Music Education in International Relations. Information regarding sources and references often sought by music educators and others is included in this bulletin prepared by National chairman of the MENC Committee on Music Education in International Relations. Mimeographed, 7 pp. 15c.

Handbook on 16 mm. Films for Music Education. Prepared by Lilla Belle Pitts, coordinating chairman, 1948-51, of the MENC Committee on Audio-Visual Aids. Tells the what, where and how of 16 mm. films for educational use. Classified and annotated lists of films and helpful suggestions. 1952. 72 pp. and cover. \$1.50.

Handbook for Teaching Piano Classes. Prepared by the Piano Instruction Committee of the MENC, Raymond Burrows, chairman. An invaluable treatise dealing with all phases of class piano instruction. 1952. 88 pp. \$1.50.

Traveling the Circuit with Piano Classes. School superintendents, directors of music and music teachers tell in their own words the story of how piano classes were put in operation in their schools. 1951. 31 pp. 50c.

Piano Instruction in the Schools. Report and educational analysis of a nation-wide survey of piano instruction in the schools. Facts and figures supplied by school administrators and music educators throughout the United States and compiled by the Research Department of Foote, Cone & Belding, an analysis by William R. Sur. 76 pp. Illustrated. Paper cover. Sewed binding. 1949. \$1.00.

Minimum Standards for Stringed Instruments in the Schools, prepared by the MENC Committee on String Instruction. 1951. 8 pp. Mimeographed. 15c. Other string committee reports, 10c each: Recommendations for Improvement of Teacher Training Curricula in Strings, and The Importance of Strings in Music Education.

State Supervisory Program of Music Education in Louisiana. A report of a Type C Project, by Lloyd V. Funchess, Louisiana state supervisor of music. Submitted in partial fulfillment of the requirements for the degree of Doctor of Education in the Advanced School of Education, Teachers College, Columbia University. 1945. Mimeo. 175 pp. \$1.50.

Music for Everybody. A report and pictorial review prepared by the Committee on School-Community Music Relations and Activities. A valuable reference book, handbook and manual for those interested in community-wide music promotion and organization. 32 pages of illustrations, giving a cross section of school-community activities in the United States. 64 pp. Paper cover. 1950. \$1.00.

Business Handbook of Music Education. A manual of business practice and relations for music educators. Includes a directory of publishers, manufacturers, distributors, and other firms serving the music education field. Published by the Music Education Exhibitors Association, an auxiliary of MENC. 6th edition, 1950-51. 28 pp. Single copy free.

Contest Music Lists. The 1951 revisions of music lists for Band, Orchestra, String Orchestra, and Chorus, prepared by the National School Band, Orchestra and Vocal Association (now National Interscholastic Music Activities Commission). 48 pp. \$1.50.

Solo and Ensemble Lists. National Interscholastic Music Activities Commission. Music for instrumental and vocal solos and instrumental ensembles (no vocal ensembles included). 1953. 96 pp. and cov. Single copy postpaid \$1.50.

Adjudicators Comment Sheets. Revised 1950. Especially designed for adjudication of local, district, state, and interstate school music competition festivals, these official forms are also used in various ways in the classroom and for teachers' evaluation reports supplied to pupils and their parents. Prices postpaid: 5c each: 35c per dozen; complete sample set, 40c; per hundred, \$2.00. Prices for larger quantities on request. Published by the National School Band, Orchestra and Vocal Association (now the National Interscholastic Music Activities Commission).

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Activities Commission, as its name implies, is concerned with activities such as contests, festivals, and all interschool music affairs involving participation by school pupils. The primary purpose is to provide a medium of cooperation and service with a view to enhancing the effectiveness of these activities as adjuncts to the education program.

In line with the purpose of the Commission a number of important projects are under way this season, including the revision of the Manual for Interscholastic Activities in the Field of Music. The Manual, first issued in a mimeographed volume of 150 pages in 1950, was compiled from material contributed by twelve school and college music educators.\*

#### **Publication of Manual**

Certain segments of the Manual are to be issued separately in pamphlets prior to the completion of the Manual. Among these is "Standards of Adjudication" for instrumental and vocal competitions. The committee appointed for this project includes the following: Paul Van Bodegraven, New York University, New Harold Bachman, Director of Bands, University of Florida, Gainesville; Clarence Sawhill, Director of Bands, University of California at Los Angeles; Wayne Hertz, Central Washington College of Education, Ellensburg, Washington; Joseph Skornicka, Director of Music Education, Public Schools, Milwaukee, Wisconsin; Robert Fielder, Director of Instrumental Music, Public Schools, Abilene, Texas; Maurice Whitney, Director of Music, Public Schools, Glens Falls, New York; Howard F. Miller (Chairman), Director of Vocal Music, Salem High School, Salem, Oregon.

The Standards of Adjudication are correlated with the schedules of the official adjudicators' comment sheets now published by NIMAC (originally developed

<sup>a</sup>Contributors to the first edition of the Manual: Harold Bachman, A. H. Brandenburg, Milburn E. Carey, Robert A. Choate, L. A. Logan, Ernest Manring, G. W. Patrick, J. Leon Ruddick, J. Irving Tallmadge, Glodys Tipton, Paul Van Bodegraven, George Waln.

# NIMAC PROGRAM

by the National School Band, Orchestra and Vocal Association, of which NIMAC is the successor). Part of the responsibility of the Committee on Standards of Adjudication is to make a thorough study of these comment sheets and present recommendations based thereon to the NIMAC Board of Control relative to refining or changing the adjudication forms. In the event that changes or revisions are made, subsequent editions of the pamphlet on Adjudication and the corresponding chapter in the new Manual will be adapted thereto.

Another section of the new Manual being published separately in pamphlet form is a guide containing suggested procedures in planning and conducting sight reading tests for bands, orchestras, and choruses. Members of the committee in charge of this project are: Adam Lesinsky, Director of Music, Public Schools, Whiting, Indiana; Frederic Fay Swift, Head of Music Education Department, Hartwick College, Oneonta, New York; and Al G. Wright (Chairman), Director of Music, Miami Senior High School, Miami, Florida.

#### Competition-Festival Survey

A projected publication is the initial report of a survey representing a part of a broad study of interscholastic activities in music. The first report will deal with school music competitions and festivals during the 1953-54 school year, and according to the proposed plan is to be published in the fall of 1954. Chairman of the committee in charge of this survey is W. H. Beckmeyer, Director of Music, Mt. Vernon Township High School, Mt. Vernon, Illinois.

At the recent meeting of the Executive Council initial steps were taken to set up an Advisory Committee to the Commission as one medium for developing cooperation and coordination with other departments of the MENC, and with other organizations, including state activities associations, and to otherwise assist in implementing the NIMAC program of service. George A. Christopher, Supervisor of Music, Public Schools, Port Washington, New York, is organizing chairman.

A new edition of the Selective Lists for Band, Orchestra, String Orchestra, and Chorus will be published in time for use during the 1954-55 school year. The current issue (1953) of the Solo and Ensemble Music Lists will continue in use another season but will be revised for publication in the summer of 1955. This is in accordance with the alternating biennial plan for publication of the Music Lists adopted in 1950.

#### **NIMAC** Organization

NIMAC is organized on the statedivision-national pattern of the Music Educators National Conference. Each of the six geographical Divisions of MENC has a NIMAC Board which is composed of a delegation of four persons from each of the affiliated State Music Educators Associations in the Division. The president of the state association is chairman of the state delegation. The other three delegates (band, orchestra, chorus) are persons elected or appointed to act officially for the state association in matters pertaining to competitions and/or festivals. The state delegation, therefore, includes the person or persons assigned the authority and responsibility for the state program of interscholastic music events, such as festival chairmen, or vice-chairmen for band, orchestra and chorus, etc., depending on the organization setup in the state. In a state where the interscholastic music activities are not sponsored by the State Music Educators Association, the NIMAC delegates, according to the plan, are chosen from the music educators' advisory committee to the institution or activities asso-



NIMAC EXECUTIVE GROUP. The picture was made when the Executive Council met in Chicago at the Illinois Athletic Club in January for a two-day session. Around the table, left to right: Al G. Wright, W. H. Beckmeyer, George A. Christopher, Arthur G. Harrell, Howard F. Miller.

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ciation that administers the inter-school music program. In such instances a member of the staff of the activities association may be ex officio a member of the state's NIMAC delegation.

Each of the six NIMAC Division Boards, which are auxiliary to the respective MENC Division Boards, clects a chairman and three delegates (band, orchestra, chorus) and three alternates who represent the states of the Division on the National Board of Control of the Commission. This is the board of delegates scheduled to convene in Chicago, March 27. However, the Chicago meeting is open to all members of state delegations and others who have special interest in or responsibility for interscholastic activities in music.

The administrative authority of NIMAC is vested in the Executive Council, which is composed of the president and vice-president of the National Board of Control of the Commission and three members-at-large—all elected by the Board of Control—and the president and executive secretary of the MENC.

#### NIMAC Board of Control

Following are the members of the Executive Council (1952-54), and the Division chairmen and delegates (1953-55) comprising the National Board of Control of the National Interscholastic Music Activities Commission.

Executive Council: Chairman—Arthur G. Harrell, president of the National Board of Control, Wichita, Kansas; Vice-Chairman—George A. Christopher, vice-president of National Board of Control, Port Washington, New York; secretary—C. V. Buttelman, Executive Secretary of MENC, Chicago, Illinois; Members-at-Large—W. H. Beckmeyer, Mt. Vernon, Illinois; Howard F. Miller, Salem, Oregon; Al G. Wright, Miami, Florida. Ex Officio—Ralph E. Rush, President of MENC, Los Angeles, California.

Chairmen of the Division Boards, and Division Delegates to the National Board of Control:

California-Western Division. Chairman—George Kyme, Oakland, California; Band—Vincent A. Dagort, Los Angeles, California; Orchestra—John G. Hilgendorff, Provo, Utah; Chorus—Arlie H. Richardson, Oakland, California.

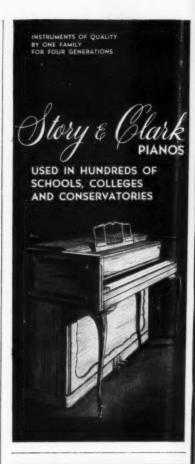
Eastern Division. Chairman—R. Leslie Saunders, Lebanon, Pennsylvania; Band—Willard E. Green, West Hartford, Connecticut; Orchestra—Willet McCord, Harrisburg, Pennsylvania; Chorus—Dorothy Harvey, Silver Creek, New York.

North Central Divisions. Chairman—Roger Hornig, Wisconsin Rapids, Wisconsin; Band—Paul Painter, Urbana, Illinois; Orchestra—Robert H. Rimer, Cleveland, Ohio; Chorus—Reginald H. Eldred, Center Line, Michigan.

Northwest Division. Chairman—Ferd Haruda, Emmett, Idaho; Band—Randy Rockhill, Renton, Washington; Orchestra —Victor Palmason, Salem, Oregon; Chorus—Stephen L. Niblack, Missoula, Montana.

Southern Division. Chairman—Jerry R. White, Roanoke, Virginia; Band—Gilbert L. Scarbrough, Oak Ridge, Tennessee; Orchestra—William Hoppe, Cleveland, Mississippi; Chorus—Douglas Rumble, Atlanta, Georgia.

Southwestern Division. Chairman—Robert Fielder, Abilene, Texas; Band—Orville Johnson, Independence, Missouri; Orchestra—Frank C. Robinson, Bartlesville, Oklahoma; Chorus—Alton R. Foster, Great Bend, Kansas.



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# The Opaque Projector in Teaching Music

MERVIN W. WHITCOMB

URING the past few years, articles have appeared in numerous educational publications describing the advantages of the use of the opaque projector as a teaching aid. However, little has been written concerning its use in the teaching of music. The writer wishes to present some ideas on this subject, with the hope that they might open new ave-While this presentation is based upon results in music teaching at the college level, modifications of the ideas might apply equally as well to the elementary and secondary schools.

#### Where Used

The opaque projector has been used extensively by the writer in teaching the following courses in the music education curriculum at Danbury (Connecticut) State Teachers College:

Music Structure. The projector is used principally in showing creative projects of the students.

Counterpoint. Compositions of the masters and of the students are projected on

Orchestration. Here, a complete orchestra or band score is projected on the screen.

#### How Used

With the music structure and counterpoint classes, student compositions are projected on the screen so that they may be seen and heard by the entire class.

The music is first read through silently and analyzed. Evaluations, suggestions and corrections are then made by the students and finally by the instructor.

After on-the-spot corrections and suggestions, the compositions are performed by individual students, sung by the entire class, or played by the instructor. The latter procedure is used frequently in order to save time. The piano is placed beside the opaque projector so that the instructor can conveniently operate the projector and play the piano. Frequently, the instructor will create and demonstrate other possibilities for improvement of the stu-

Lengthy compositions are pieced together with scotch tape and continuously and smoothly projected by means of the Feed-o-matic Conveyor. Another time-saving feature which is used is the Pointex projection pointer. This assists in focusing the attention of the class on the specific problem under discussion.

With the orchestration class the procedures are very similar. In this case the students' scores are projected on the screen, and the class forms an orchestra or band which then plays the work by readg directly from the screen.

It will be seen that without leaving the

Mr. Whitcomb is director of instrumental music and associate professor of music education at Danbury (Conn.) State Teachers College.

machine it is a simple matter to (1) operate the projector; (2) point to any detail; (3) perform the music at the piano; or, (4) have the class perform orchestra or band scores.

#### **Educational Advantages**

Some of the advantages of using the projector include the following:

To focus the attention of the whole class on the same problem. As teachers, let us not deceive ourselves into thinking that all of our teaching is getting across to the students. To test efficiency, the instructor needs only to present a new topic and then question the class as to the major points raised. Probably only a few students will be able to recite all of the basic ideas correctly; some will be able to present but a few of the ideas; others may even state that the instructor's position was exactly the opposite from that taken. Primarily, this is due to lack of attention on the part of the students.

The opaque projector can be extremely helpful in holding the attention of the students, and in centering this attention on the same problem. The students are vitally interested in their own and in their classmates' creative work.

To see and hear music at the same time. Many music teachers stress the hearing of music, while failing to recognize the value of seeing and understanding the printed

In reading a book, we assume a person should be able to gain the complete meaning of the printed symbols without reading aloud. A thorough musician should likewise be able to gain the complete meaning of the printed symbols (notes) without performing aloud. Then, seeing and understanding the music means "hearing" the music inwardly.

With the opaque projector the students' music is shown on the screen, "heard" inwardly, analyzed, criticized by students and instructor, and then played. At this time the students compare their inner reactions with the outward performance.

To avoid unnecessary waste of time and money which a separate copy for each class member would involve. Alternatives of using the opaque projector would include: (a) To have as many individual copies of each creative work as there are students in the class. While this procedure has some merits, it is obviously a great waste of time and energy. (b) To allow the students to hear the creative music without seeing it. This is fairly common practice but has the disadvantage of not training the eye. (c) To neither play nor allow the class to see or hear their own creative work. Some instructors erroneously assume that playing and seeing students' work is too time consuming. To be sure, the procedure is time consuming,

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but not in terms of effective learning, nor should classes be large if learning is to be most effective.

To correct errors through an open, frank, democratic process. This type of correction is much more helpful than the traditional method in which the student does an assignment, the instructor corrects the paper, the student gets his work back and may never fully understand what the corrections are about, or how his standard compares with the class. The traditional method gives the student the impression that corrections are just for a mark and not for a learning experience.

To allow students an opportunity to compare work with their classmates. Students who lack the opportunity of comparison may acquire a complacent, selfsatisfied attitude, or, may do just the opposite, become discouraged. The student should be able to evaluate his position in relation to the standards of the class. By this procedure, he does not imagine he is being graded unfairly; he knows where he stands through pointed and frank evaluation of his fellow-students and instructor. The best students can inspire others or challenge their imagination and thereby develop a friendly, competitive attitude.

To allow on-the-spot questions concerning homework assignments or corrections.

The procedures used in the projects at Danbury State Teachers College contrast sharply with the traditional. They permit reaction and interaction between student. class, and teacher, in a free, spontaneous, give-and-take manner. Students can learn a great deal from each other, and sometimes a correction from a fellow-student can be more effective than from the instructor. The method of correction used in these projects gives the student the feeling of genuine help and guidance in not only the aim of developing musicianship, but also in preparing effective teachers of music.

To give students the personal satisfaction of hearing and seeing their own creative work presented before the class. Probably everyone has an innate feeling that he possesses some untapped creative abilities. Presentation before the class of carefully planned creative music gives not only the composer a thrill but also members of the class and the instructor.

To add interest to the students' work. "Real life" illustrations created as a result of the class teaching are far more valuable to the student than stereotyped, mechanical material which is found in many theory

To speed the development of techniques, skills, understandings and appreciations. Discussions involve manuscript writing. notation, melodic effectiveness, chord selection, rhythmic interest, musical form, accompaniment, style, interpretation, and many other factors.

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#### Student Reactions and Summary

Some of the student reactions to the use of the opaque projector include the following statements:

"I feel that it makes it easier to follow what is going on."

"It seems to focus the attention of the whole class on the same problem."

"We are better able to see what other members of the class are doing and compare our work with theirs.'

"Seeing and hearing the music at the same time helps me to understand and get the total picture."

Some people learn more readily through an auditory approach, others through a visual approach, but the combination of the two is most successful in reaching the majority of students. However, there should be no leveling down to a uniform set procedure.1 The creativity of the teacher will always remain a vital factor in any ongoing educational program, no matter what phase or field is involved.

<sup>1</sup>John Dewey, Intelligence in the Modern World. New York: Random House, Inc. p. 633.



#### Working Creatively for Performance

HAT SHALL WE CALL IT?" . . "How about The Prairie City?" "Yes, that was the original name of our town, wasn't it?" . . . And so we named our production and started on a new journey, for us, to our own city as a young settlement struggling to become the Terre Haute of today.

Each year the small school has a definite challenge in meeting the needs of children enthusiastic about performance and creating. With few, if any, solo voices, small choir, small budget, limited facilities, what can we do that is "different" and worth

while?

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We had this idea last fall and presented it to the secondary choral methods class made up of college juniors and seniors. (This could very well be your own high school choir instead.) One conscientious and enthusiastic student, Lewis Timberlake, immediately decided to make it his project and started the historical research. His original draft and idea were finished during the term and presented to our Laboratory School choir in the winter. Then the research became a new and exciting experience for them.

Starting from a skeleton outline of lights, costumes, settings, those students concerned with actual production compiled their own stage guide. Everyone in the cast began to get interested; it became vital that this bit of historiana should be a success both with our student body and our parents. Rewrites and additions were done by students, who, in many cases, had never rated in composition. These added true teen-age humor to the situation. Though one such scene sounded dread-fully "corny" to some of us, it became a hit for both student and adult audiences.

We are fortunate in our school to have a beautiful gray cyclorama against which to plan our simple settings. However, many adaptations are possible in writing your own stage guide! Action pictures took place center stage and denoted passing of time from pioneer days to the present. We used three devices for continuity: a narrator, a speech choir and an autoharpist.

The speech and singing choir were the same-approximately twenty-five voices divided for speech into light, medium and dark. They were seated left stage, wearing formals for girls and identical coats in a lovely shade of neutral blue for the boys. The latter were borrowed by a student (on his own initiative and responsibility) from the Elks. The autoharpist sat in the center, front row of the choir doing much transition music and several accompaniments to folk songs. Since we had decided that the choral groups from grades seven to twelve should participate, we used fifteen junior high and high school students in the crowd and descriptive scenes center stage.

Our story centered about the Indian legend of the Old Orchard on the Oubache River. Indian music, folk songs from America and melting-pot countries, and some original music made up the sequences. Choreography, done entirely by the students, consisted of two "production numbers"-the Indian and industrial scenes-and a few incidental folk dances.

Sets were unrealistic and executed mainly from cardboard. Denim, sequins and tarlatan combined happily to become the costumes which were all cut out at school and then sewed together by the girls at their homes. Almost every day some of our Boy Scouts (large and small) would bring in war bonnets, breech cloths and other regalia.

In the words of our enthusiastic student eporter for the Junior Statesman: "The Prairie City' promises to be a pleasant evening of entertainment for you as it has meant weeks of enjoyment for us" . . . so

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-Martha Pearman, supervising teacher, Laboratory School, Indiana State Teachers College, Terre Haute.

#### Jazz and the Music Curriculum

"THE FUNCTION of a liberal education in the modern world is to bring some degree of order to minds that have inherited conflicting traditions. It must weave the problems and materials of the modern world into a recognizable pattern by which individuals may take their bearings for a full and responsible life."

If a space man, in order to discover the state of music in our society, were to visit the earth and read the journals on music education from 1925 to the present, he would be totally misled in the conclusions that he would reach. From his reading he would scarcely imagine that some eighty per cent of the musical environment of American youth during the period in question consisted of a kind of music other than that about which he read in the journals. What answer would he receive on inquiring as to the cause of this apparent disassociation of an educational content from its environment? Putting the question another way: Why is not music education relevant to the present?

The question is rather embarrassing in light of professed educational aims and objectives. Few would disagree with the educational aims expressed in the prefatory paragraph that an education ought to help the learner to understand his environment, make a satisfactory adjustment to it, and comprehend its basic problems. Few, however, have attempted to actually carry out these aims in the field of music education. One of the results of not facing the problem is that, musically speaking, the school lives in an Alice-in-Wonderland world of unreality. Outside of its doors our ears are filled with popular music of all kinds. Television, radio, movies, dance bands and juke boxes all combine to fill the air waves with music, mostly bad, some good. Crossing the threshold of the school, however, one enters another world-an ivory towerwhere such music scarcely exists and is seldom talked about, at least by the

As administrators to whom jazz was immoral retire, others not so inclined take their places. They, like our space man, occasionally ask embarrasing questions of music educators. The wind has indeed already shifted and very soon the old reasons for ignoring the problem, such as: "They hear too much of it anyway." "It's all trash," or "It lowers standards" will no longer suffice.

<sup>1</sup>Sidney Hook, Education for Modern Man, N.Y. 1946, p. 35.



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It is now generally agreed, at least among musicians of other lands, that jazz is an unique contribution of America to the musical culture of the world. It has had an historical development within our culture, and musicologists in the field have done a fairly good job in tracing this history and sorting the good from the bad. Thirty hours of research and listening should be ample time for one not familiar with the idiom to get to know his way about.

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#### Study of Jazz in the Curriculum

The introduction of a serious study of jazz into the music education program would have several objectives. First, the understanding of its history and development. The chronological approach would seem to be the best method of procedure. Items suggested for study would be the following:

1. Music on the West African Coast. (a) The book Shining Trumpets by Rudi Blesh is one of the better sources of jazz music up to but not including the present.

2. Early Negro Folk Music. (a) Work songs. (b) Calls, hollers and street cries. (c) Children's songs. (d) Ballads. (e) Spirituals. Suitable records may be secured from the Library of Congress Archives, Albums 3, 4, 8, 9 and 10 are suggested.

3. The Blues. A complete set of the Folkways Records, Anthology of Jazz, Vols. 1-10, is almost self-sufficient as listening material for an entire course.

4. New Orleans and the Beginnings of Jazz. (a) Street bands. (b) Ragtime. (c) Other Influences: Minstrel music, French, Italian, Spanish, Spanish-American, Irish, and Creole Songs.

Some of the Jelly Roll Morton records, particularly Vol. 3, sold by Circle Sound Inc., N.Y., are valuable aids in a study of this period.

5. Jazz in Chicago.

6. Swing.

7. Contemporary jazz (progressive jazz-Be-Bop). The book *Inside Be-Bop* by Leonard Feather, J. J. Robbins & Sons, N.Y., is a good source for this music. It lists many records illustrating the styles.

A second objective would be the development of discrimination. One agrees readily that the greater part of the popular music we hear today is very poor. It is sentimental, insipid, maudlin, sensational, cheap and vulgar. The melodies, full of worn-out clichés, express little originality. Too much of this music is synthetic material manufactured according to recipe in order to fit the current voice fad or orchestral sound. That the song pluggers can take any mediocre material and by sheer force of ballyhoo and repetition make it into a hit tune is due, at least in some small part, to the complete abdication of music educators of their rightful duties in developing discrimination among their students within this field. One might imagine that for the protection of our own ears we would have tackled the problem long before now.

A third objective would be a reestablishment of an identity of aims between the teacher and the student. One of the direct results of the disassociation of the content of music education from its environment has been a loss of rapport with the student. While the superior teacher is able to overcome this handicap, the average teacher of a Junior High School Music class feels frustrated because he pulls one way and the class pulls another.







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This situation is particularly damaging in the study of music because attitudes here are so extremely important. When music education regains the contact with its environment which it voluntarily re-linquished to the "disk jockey," a rapport and identity of aims between the teacher and the student may be reestablished.

#### Objections to Such a Program

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Several objections might be made to the above program. How, for example, can a study of jazz be included in an already overcrowded musical curriculum? The answer is that it probably could not unless something else is dropped. However, if one agrees with the statement of aims previously mentioned, it would follow logically that if it comes to a choice between a study of "Bop" or a study of Bach, with no further considerations involved, "Bop" would be the choice.

Another objection might be that if popular music were to be introduced into the schools, musical standards would drop. The answer to this objection is that the indiscriminate use of inferior material, jazz or otherwise, ought not to be tolerated in the schools. It is hoped that students and teachers through a study of jazz will come to realize the unsuitability of the idiom to the school band and chorus, and thus leave its performance to the small organizations qualified to perform it.

A third objection that might be raised is that adolescents are too immature emotionally for the study of jazz. This is a valid objection. Much of the best material will have to be handled carefully, censored if you will. It is unsuitable just as some of Shakespeare or some of the Bible would be unsuitable and for the same reasons. Also, the playing of swing music without sufficient preparation would be a mistake. Breaking the taboo would be too much for the average adolescent student and his reaction might be undesirable. The chronological approach as already suggested will solve this problem. By the time the class is studying the development of the swing band, the students will be using their heads as well as their feet, for the novelty will have worn off and the taboo will have been forgotten in the process of understanding one of the important facets of American musical culture.

The final and most effective objection to this orientation in music education is, to put it in a quote, "I hate the stuff and will have nothing to do with it." To that objection there is no logical answer for it is an illogical and emotional attitude A teacher might refuse to allow his students to study Bach and Beethoven for the same reason.

The presentation of this defense of the place of jazz in the music curriculum by no means implies that students should not hear and learn to enjoy traditional music in the classroom. Rather, it is hoped that when methods in music education accord with valid aims, when contact with the environment is reestablished, then we ought to expect to see in our students an even greater growth in the love and understanding of the best in music.

-WILLIAM H. TALLMADGE, New York State College for Teachers, Buffalo.

#### Correlating School and Community Music

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open education's concept of the interrelationship of school and community places additional emphasis on the service teachers can perform. The music teacher is in the admirable position of presenting something for which there is often at least a latent demand. In Paterson, New Jersey, music is being used as the vehicle for drawing the school and community closer together.

The Paterson Junior Philharmonic, of which Arthur Haas, board of education music teacher is the conductor, is made up of students from twelve to eighteen years of age. This sixty-piece orchestra is sponsored by the Greater Paterson Philharmonic Society. The purpose of the group is to give boys and girls from Paterson and the surrounding communities an opportunity to play with a larger organization than they may find in their own schools. At the same time the junior group serves as a training ground for students who want to join the adult organization. This is most advantageous since it presents a tangible goal for which the students can work.

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THE RONALD PRESS COMPANY 15 East 26th Street, New York 10 ensembles will be studied by the more advanced high school students. The rehearsals of these small ensemble groups will take place regularly after the weekly rehearsals.

More than half of the participating members of the Junior Philharmonic are a direct outgrowth of the instrumental program sponsored by the Paterson Board of Education. Arthur Haas, being the conductor of this group and the instrumental music teacher in the Paterson schools, is in an excellent position to correlate these two activities. He is assisted in the organization details by a very active parent group. Walter Schoeder, conductor of the adult orchestra, also assists when needed.

Educational authorities who have observed the Paterson Junior Philharmonic have praised the organization for its musical achievements and the enthusiasm of its members. An even greater achievement of this group has been the closer correlation of music in school and community.

Editor's Note: This is another response to the request for information on community music activities as a "carry-over" from school music programs.

#### And So We Have Our Uniforms

EST TOWNSHIP SCHOOL is a country school with an enrollment of eighty-six in grades nine through twelve. The patrons of the school, Principal Guilford Gurtner, and Trustee Everett Richardson, and myself were extremely interested in securing uniforms for our band in the shortest possible time yet were faced with the problem, like so many other small schools, of raising the money quickly.

We felt that our problem was doubly hard since the school is not located in a town. The members of the Senior Class had used, and were using, all the practical money-making ideas to finance their senior

School patrons and administration alike agreed that we should have the uniforms by October 30 so the band could participate in a Hallowe'en parade, but realized that raising money for thirty-five band uniforms (including a director's and drum major's uniform) was usually a long process of money raising campaigns. Especially in a school where all the students are transported to school by bus, with little opportunity to work on money raising projects.

With the October 30th parade about ten

weeks away the Band Uniform Committee decided to find out how many parents and interested patrons would "sponsor" a uniform.

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Members of the committee began contacting band parents, explaining our plan. A good quality uniform would cost approximately \$55.00. A parent could pay for the suit outright. All members of the band would be assessed a rental fee of \$4.00 per year for the use of the uniform, Those band members whose parents purchased a suit would not pay rental until they finished band, either by graduation or withdrawal. At that time the band fund would pay the parent the initial cost of the uniform (\$55.00) minus whatever rent had accumulated against his account. In other words, the parent would loan the school \$55.00, interest free, and would have the rental cost deducted from that amount. As an example, let us assume that the student had used the band uniform for four years at \$4.00 per year. At the end of that time the parent would receive \$39.00 of his \$55.00.

It was also explained to the parents that no distinction would be made between students whose parents sponsored suits, and those whose parents did not. All unforms were the property of the school, regardless of whether the uniform was sponsored by the parent or not.

The committee attempted to obtain sponsorship from an equal number of parents with children in grades seven through eleven, so that the cost of paying them back would be spread somewhat equally over a period of five years.

The Parent-Teacher Association consented to back the project and set aside \$200.00 per year in their budget for the next five years for repaying the parents, so they would have some assurance that they would be reimbursed.

they would be reimbursed.

The Band Uniform Committee secured fifteen parents who were willing to sponsor their child's uniform which was more than enough for the down payment. The Parent-Teacher Association contributed a large sum of money, as did our township Farm Bureau. There were numerous other smaller donations as well as over \$300.00 used from the Band-Boosters treasury. Within thirty days after our uniforms arrived the company was paid in full.

This project leaves the PTA with a debt on hand to the parents for some five years, but we believe it will work out satisfactorily since the amount needed to reimburse parents does not exceed \$200.00 in any one year.

Most important, our band members have



West Township School Band, Plymouth, Indiana

pride in their new uniforms, and realize that it would have been another year or so before they could have had uniforms, had it not been for the "sponsor" system.

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-PHILIP L. SHIELDS, music instructor, West Township School, Plymouth, Indiana.

## E-Flat Is a State of Mind

Through the years I have been working with bands or orchestras, it has always been a problem to have everyone play in the same key. I dare say that directors of school instrumental groups spend more time getting students to play the right note than on any other rehearsal problem. Many fine ensemble drill methods have been written which take the ensemble through many keys—with scales, arpeggios, chords, and rhythm patterns—and many directors spend much time with these books. Yet the band or orchestra plays about the same—still many wrong notes.

The trouble must be that the students simply are not listening to themselves or one another, but are playing just notes from a printed page.

I would like to submit the following rehearsal procedures for instrumental groups. These have helped my students to play all of our music with a better understanding.

First of all we play all scales from memory through the extended register of the instrument. We start with the simple scales in the training groups, and begin right away to extend the scales above and below the usual one-octave pattern. The extension is important, for many pupils will play all tones correctly within an octave and then miss the chromatic signs completely when extending the scales. To me, this means that they have learned a limited finger pattern, but do not listen to themselves while playing. Thus the extension becomes important because it makes the student listen and he also realizes the limitations of his instrument. After we have acquired a fair degree of understanding of the major mode, we proceed to the harmonic minor. First we play the major scale, ascending and descending, and then keep on going down to the 6th of the major. Stopping here we call this tone the tonic and then ascend the scale, raising the 7th tone.

After we have played a scale, we always play the tonic arpeggio. First we sing do-mi-sol-do-do-sol-mi-do to get it in mind. Then we try to play the arpeggio. It takes a little time to find it this way. but I would rather have the student find the right tone by ear than just from the printed page—to match tones one must listen. "Hear training" is so important! On the last note of the arpeggio we end with the three tones of the tonic chord. All solo and first part players play the root. All seconds play the 3rd of the chord, and all third part players, the 5th of the chord. This makes the student think to land on the proper tone. While we are playing the tonic chord, we can work for balance and blend.

From this tonic chord we begin to study the cadence chords. First we have every-

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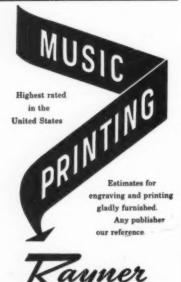


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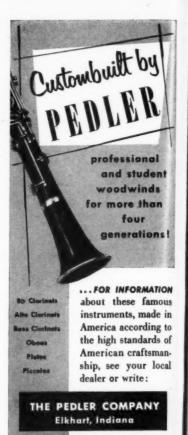
one playing the third and fifth of the tonic, go up to the next note in the key. This gives us the IV chord, and when we follow it with the I chord, and alternate a few times, someone is sure to say, "that sounds like the 'amen' we sing in church" and then I tell them it is called the amen or plagal cadence.

From the I chord or tonic, we proceed to the V and V7 chords-the root moves down to the next tone-the 3rd moves down and the 5th stays the same and then on signal, moves down to the 7th, and those very smart students playing bass learn to move down a 4th or up a 5th to give us the root of the V chord-alternating this with the I chord they have learned the Authentic Cadence. Then by watching my fingers for the number of the chord, we can play any combination of I, IV, V, until we have explored the cadences through the complete extended cadence. Now throughout all this playing of scales and chords, the student has had to listen to himself and to others to be sure he is playing correctly, and he has not had the distraction of the printed page. By "playing by ear" so to speak, he has had time to listen, and we work carefully for good balance and blend.

The last, and, to me, the best way to make music students key conscious, is to transpose. My first approach to transposition is to take a simple march which the group plays well. Usually it is in the key of F or B-flat. I say: "Add two flats to your signature and play one step down." Our first attempt is confined to the introduction of the march, usually at half the regular tempo. If it does not go well the first time, we play it again in the original key and then go back to the transposition. Then we go on to the first strain. There are a few accidentals in almost any march, and this is where the real understanding of the intervals begins. It does not take very long to discover by ear that F-sharp is a whole step lower than G-sharp. It begins to add up from this point on. Then after getting the music to sound well playing down a step, we play it again as written. Then we add two sharps to the signature and play a step higher. Eventually we will wander as far away from the original key as a fifth. I make transposisition of a step up or down the key requirement for promotion to the Concert Band or Orchestra. We have transposed accompaniments for choral groups to make singable keys.

All of these rehearsal steps have been aimed at helping to solve the main problem of all music groups-Intonation. Only after eliminating wrong notes can one do anything about intonation. When only the right notes are being played, it is possible to hear the "beats" which occur in faulty unisons and octaves. To help them to hear the beats which occur, I have demonstrated by tuning to a Lektro tuner. Now when we warm up before rehearsal, I can see the students adjusting slides, barrels, embouchures, trying to play in better tune. As we have improved our unisons and octaves, so have all other intervals improved. Good intonation comes only with key consciousness and with personal pride in performance.

-WALTER C. MINNIEAR, Fair Park High School, Shreveport, Louisiana.



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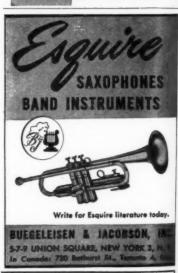
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THE FINE ARTICLE by Karl W. Ernst, "Where Do We Go From Here?" (MUSIC EDUCATORS JOURNAL, January 1954) leaves little to be desired as an evaluation of our progress to this point and as a highly intelligent analysis of problems which we must try to solve in the near future. I hope he will not think it presumptuous on my part if I attempt to amplify his rather scant references to two things: chamber music and the materials many of us are using.

Music education is my profession but quartet playing is one of my favorite recreational pursuits, even after a hard day of string classes. I believe there is no musical activity which affords such musical and social pleasure as small ensemble playing. Mr. Ernst has rightly suggested that this is a way in which our most talented pupils can be better served. I agree, but I also feel that with a solid belief in the importance of chamber music playing, and an extensive knowledge of the chamber literature, almost all of our students can be interested in small ensemble playing. It is that point which I intend to labor a bit.

The value of chamber playing need not be elaborated on here as we have long given at least lip service to the idea. I would like to help dispel any belief that may exist, however, that chamber music is generally more difficult music technically. The opposite is in fact true. For instance, pound for pound, the first violin parts of the classic and romantic quartets are probably somewhat easier technically than the first violin parts of the symphonies. A composer will write things for a section (which may be doubled elsewhere) that he will not write for a single part because he knows that the single part must "sound." There is hardly an ungrateful measure in the quartets of Beethoven, while his symphonies abound in them. But—and it is a big "but"—the quartets demand far more musicianship for a satisfactory performance and perhaps this is why our students become discouraged. Also, the laws of acoustics read that fifty poor musicians sound better than a few average ones, so, too often we go along with it to the point that we do not realize how little musicianship is being developed amongst the individual players in our large groups. Now certainly the typical Junior High School violinist cannot play the Beethoven quartets or anything like them but there are works by Purcell, Handel and others that he can play if we know about them and want him to, and they will not be as hard for him technically as some of the cheap, tawdry things that Mr. Ernst says we must clean out of our house. In fact, most of them can be played in the first position because they were written for amateur musicians with limited techniques. As for the wind instruments, while good chamber music is not as plentiful as for the piano and strings, there is certainly more than you will ever find time to teach, and I am speaking of good music, not rehashes, arrangements or "school" music.

There is one more obstacle (at least) which must be cleared away, though, be-





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fore we can start turning out chamber music aficionados. That is the matter of scheduling time for it. I am not so sure that small ensemble classes and string orchestras should not be scheduled first, and, if time permits, organize bands and orchestras; but having retained a small measure of practicality, I know that this can never be because chamber music is basically a performer's dish, not a listener's and, after all, we do have our public to consider. The activity could be held, however, during regular band or orchestra rehearsals as often as you like. If you have rooms or broom closets enough available, you can scatter small groups which you will "visit" once or twice during the period in your capacity as coach. Barring this, you can have your whole group stay together while first this sextet, then that duet, works out in front of all. I have tried both schemes and have usually been well satisfied with the results. When you see a brass quartet making plans to get together after school on their own, the way the jazz enthusiasts do, you will know that you are on your way. In fact, it is this very "functionality" that is the biggest selling point for this kind of activity over the large group where you must preside and to which you, or someone like you, is indispensable.

If instrumental teachers are concerned only with large group performance, the answer to Mr. Ernst's question "Where Do We Go From Here?" could be, "Nowhere; this is as far as we go." But if you believe that fine musical experiences, including that of playing good chamber music, are possible for all because good music does not always come wrapped in a package labeled "technique," the road leads to vast, uncharted territory where scarcely a note of Mozart has e'er been heard.

-Donald S. March, supervisor of instrumental music, Newton (Massachusetts) Public Schools.

#### Acoustics

I'm a recent address before the Illinois Society of Architects, Earle L. Kent stated that there is need for much more serious attention to the acoustical properties of music rooms and auditoriums than has been given in the past. To help further this end, extensive investigations are going on in the Conn laboratory at Elkhart, Indiana, of which Mr. Kent is research director.

"Many music rooms and auditoriums constructed in the past," Mr. Kent said, "have been built with not enough consideration for accurate and pleasing acoustics for the benefit of a listening audience, This was partly because much of the knowledge of factors related to acoustics in music is relatively new-and still newer in its application to the building of audi-

toriums and music rooms.

"Recordings of instrumental music played under varying acoustical conditions demonstrate one of the most critical acoustical properties of a room-reverberation time. Reverberation is described as the quality a room has for rebounding and reechoing sounds. Certain types of music require that there be minimum reverberation, while other types, particularly organ music, will take a much higher rate. Speech in a highly reverberating room becomes almost unintelligible. On the other hand, a room with no reverberation is equally unpleasing. What the amount is and how to control it in construction are the architects' and acousticians' big problems."

An increasing realization on the part of architectural societies of the importance of room acoustics to the way music sounds is evidenced by the architects' invitation to Mr. Kent to speak on his research findings. Coupled with other recent actions by architectural groups, it is believed to mark a trend that will result in new consideration for the problems of musicians and the listening audience when



THE WEST VIRGINIA MUSIC EDUCATORS ASSOCIATION eighth annual meeting held at Morgantown was highly successful; set a new high for attendance; was the first event held in West Virginia University's beautiful new School of Music Building. Hosts were: Irvin Stewart, president of West Virginia University; Weldon Hart, director of the School of Music. Organizing chairman was Clifford W. Brown, associate professor of music and education at the University, and president of WVMEA. Guest consultants for the clinic were: Lilla Belle Pitts, vocal; Glenn C. Bainum, band. The picture shows the WVMEA Executive Board, including newly elected members. Bark row, left to right: Rickard P. Wellock, newly elected second vice-president; Pail Pickard, secretary-treasurer; Frank Gelber, orchestra chairman; Harold Orendorff, chairman of West Virginia College Music Educators Association; John T. Evass, representative-at-large; Lureata Martin, chairman of supervisors; C. V. Buttelman. MENC executive secretary. In the front row, from left to right: President Clifford W. Brown; Eleanor Thomasson, representative-at-large; Nancy Slaughter, co-chairman of chorus; Ann Hill Harper, newly elected representative-at-large; Magdalens Servais, representative-at-large; James Rathburn, chairman of the band section; Walter L. Coplin, editor of WVMEA "Notes a Tempo." Absent when picture was made: Mary Emma Allen, newly elected first vice-president; Elinor Copenhaver, representative-at-large; Lorraine Mason, co-chairman. THE WEST VIRGINIA MUSIC EDUCATORS ASSOCIATION eighth annual meeting

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One of the important sections of a new MENC publication on music buildings, auditoriums, and music rooms and equipment deals with the subject of acoustics. This publication, shortly to be available, is a revision and extension of MENC Research Council Bulletin No. 17, published under the title of "Music Rooms and Equipment."

Elwyn F. Carter, head of the music department at Western Michigan College of Education, Kalamazoo, and chairman of the MENC Committee on Music Rooms and Equipment, states that the cooperation of acoustical engineers as well as experts in other areas, such as illumination, has been enlisted in the preparation of the material for the new booklet.

#### Music Educators Scholarship Awards

Pollowing the biennial convention of the California-Western Division of MENC held in Sacramento, California, in the spring of 1949 the host city convention committee earmarked one thousand dollars of the proceeds for scholarships for junior college students preparing for a career in music education. The recipients of scholarship awards of one hundred dollars each for the school year of 1953-54 were James R. Parker of Sacramento and Gilbert Woody of Vacaville, California, both .now attending Sacramento State College and majoring in music education.

Mr. Parker has studied piano, violin, organ, and oboe. He has played in school orchestras and in the Sacramento Youth Symphony, and is active as a church organist. He is co-author with Bill Erickson of "There's Something about a Man," an original musical comedy which has been successfully produced in Sacramento. He intends to teach music in the public schools and to spend vacation periods in writing.

Mr. Woody is a trombone major who has received many awards in festival competitions. He has studied music theory and has done considerable writing. He is a candidate for the general secondary redential with a major in music education and plans to teach in the public schools in the Sacramento area.

Award winners for the school year 1950-51 were Darrell Johnston and Elna Jean Brown; in 1951-52 award winners were Jack Gilstrap and Rosalie Tarpin.

-George F. Barr, supervisor of music, Sucramento City Unified School District, Sucramento, Calif., and President of MENC California-Western Division.

T. P. GIDDINGS DIED March 8 at his home in Clermont, Florida. Formerly supervisor of music in the Minneapolis (Minneaota) Public Schools, vice-president and one of the founders of the National Music Camp, MENC life member and one of the 1907 founders of the conference, "T.P." was one of the stalwarts of the profession. The news of his death, coming just at press time for this Journal, will strike a note of deep sadness in the hearts of MENC members on the eye of the biennial convention.



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#### New York State Syllabus in Music—Grades 7-12\*

THE preparation and publication of this syllabus—presented in an attractive example of typographic art which makes the book itself command attention—represents a cooperative achievement which merits extended analysis and review. In these paragraphs the purpose is only to describe the project itself. This can best be done by quoting from the Foreword of the syllabus, which is signed by George K. Stone, Chief of the New York State Bureau of Secondary Curriculum Development, and Harrison H. Van Cott, Director of the Division of Secondary Education.

"Changing ideas in psychology and education in recent years have made it desirable to revise our thinking on music education. In this syllabus we have attempted to build a modern, flexible program of music study and activities based on these changes.

"The present syllabus presents a variety of courses sufficiently interesting to challenge every pupil to profit from the opportunities music offers. Many units of study and various approaches to them are suggested, making it possible to select those of greatest appeal. Where it has seemed feasible within courses, provision has been made to attain the objectives of the course through the music resources of the local community.

"The variety of courses makes it possible also to provide music education appropriate to the wide range of needs of different pupils. New courses have been designed for the large proportion of pupils who will use music as a hobby or to enrich their cultural background. Traditional courses have had their objectives crystallized and their form reorganized on a basis of teachers' experience.

"In the construction of the syllabus this Bureau has been guided by the general policies decided upon by the State Advisory Committee on Music Education. The members of the committee are Alexander Capurso, dean of the School of Music, Syracuse University; Francis H. Diers, director of music education, State Teachers College, Fredonia; J. K. Ehlert, formerly dean of the School of Music, Ithaca College; Elvin L. Freeman, director of music, Pulaski Central School; Anna Gardner, supervisor of music, Albany Public Schools; Helen Hosmer, director of music, State Teachers College, Potsdam; Emma Sheehy, professor of education, Teachers College, Columbia University; and Peter J. Wilhowsky, Head of Department of Music, New York City Public Schools.

"The materials and methods selected for the syllabus are based on the experience of many of the best music teachers in the state. We are indebted to hundreds of these teachers who cooperated with us through New York State School Music Association committees under the general direction of Mr. Freeman. Chairmen of these committees were Martha Schmucker, music supervisor, Auburn Public Schools; Maurice Whitney, music supervisor, Glens Falls High School; George Abbott, director of music, Elmira Public Schools; Robert Marvel, professor of music theory and literature, State Teachers College, Fredonia; Frederic Fay Swift, director

\*Syllabus in Music—Grades 7-12. Published by the Bureau of Curriculum Development of New York State Education Department. Not for sale. Limited number available for distribution to music educators outside of New York state.



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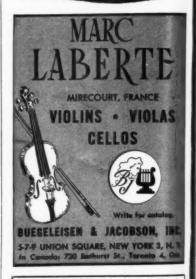
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Music Educators Journal

of music education, Hartwick College; Leonard Stine, director of vocal music, Kingston High School. In addition, parts of the manuscript were distributed in tentative form and many teachers were generous with constructive comments.

"The manuscript for this syllabus was prepared by Joseph G. Saetveit, state supervisor of music education, and Madeleine F. Coutant, assistant in secondary curriculum development. Mrs. Coutant also edited the manuscript and prepared the syllabus for publication. Lawrence Lyons, Columbia High School, East Greenbush, designed the cover. John Galucci, Albany High School, designed the decorative heads." decorative heads.

The scope of the syllabus is indicated by the eight sections listed in the table of contents, which are no fell. contents, which are as follows:

(1) Music in the Secondary School— Objectives, The Music Education Program, Music Courses, Music Groups, All-School Music Activities, Adapting the Program to Small Secondary Schools, Community Relations, Evaluation of Music Instruction Evaluation of the Schools sic Instruction, Evaluation of the School Music Program, Credit for Music Music Program, Credit for Music Courses, Diploma Requirements in Music, Rooms for Music Instruction, Scheduling Music Classes, The Music Library, Audio-Visual Aids, Music During the Noon Hour, Music Budget, Music in the Summer High School, General Music 1 and 2, mer High School, General Music 1 and 2, General Music 3; (2) Music Appre-ciation; (3) Theory 1, 2 and 3; (4) Conducting; (5) Voice 1, 2 and 3; (6) Performing Music Groups; (7) Private Music Study; (8) Bibliography—Books, Audio-Visual Aids, Music Tests.

Although not for sale, a limited number of the bulletins are availabe for free distribution to music educators outside New York state. Write to the Department of Publications, State Education Depart-ment, Albany 1, or directly to the office of the State Supervisor of Music, Joseph G. Saetveit.

AUGUST O. PACKER, of Dieges & Clust, died in January 1954. Mr. Packer made thousands of friends throughout the country during the many years that he represented his firm, the well-known manufacturer of emblems, medals, trophies, and plaques. He held a contributing membership in the Music Educators National Conference for market transfer. mag membership in the Music Educators whational Conference for nearly twenty years, and was a familiar and beloved figure in the state, division, and national meetings in which he took great interest.

EDWARD P. RUTLEDGE, professor of orchestral instruments and director of musical organizations at the Lebanon Valley College Conservatory of Music, Anaville, Pa., died of a heart attack on January 26, at Lebanon, Pa. Mr. Rutledge joined the faculty of the Lebanon Valley College Conservatory of Music in 1981 as an instructor in music education. He organized the annual two-day music festivals which have since become a highlight of the college's yearly musical events. For the 22nd annual music festival, scheduled for April of this year, he had planned to put on Kurt Weill's American folk opera, "Down in the Valley," and Handel's "Messiah." He also started the tradition of mixed glee club tours at and Handel's "Messiah." He also started the tradition of mixed glee club tours at Lebanon Valley and last year directed the thirteenth such tour. He conducted annual concerts of the glee club and concert band in Harrisburg and York, Pa, and last fall his college chorus participated in President Eisenhower's birth-day celebration at Hershey, Pa. He was a member of the Music Educators National Conference (since 1932); Pennylvania School Music Association; American Association of University Professors, and the Sinfonia Music Fratarnity. He is survived by his wife, wilma, at Annville; and one son, George, of Hanover, Pa. of Hanover, Pa.



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# Music Educators Journal

Volume 40, No. 5

April - May 1954

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THE BOARD OF DIRECTORS, top administrative body of the Music Educators National Conference, is presented, quite appropriately, in the convention issue of the Journal. Included in the panel are pictures of other MENC members who hold important posts. (See listings below.)

THE MUSIC EDUCATORS NATIONAL CONFERENCE, a Department of the National Education Association of the United States, is a voluntary non-profit organization representing all phases of music education in the schools, colleges, universities, teacher-training institutions. Membership open to any person actively interested in music education.

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Subscription: \$2.00 per year; Canada \$2.50; Foreign \$2.75; Single copies 40c.

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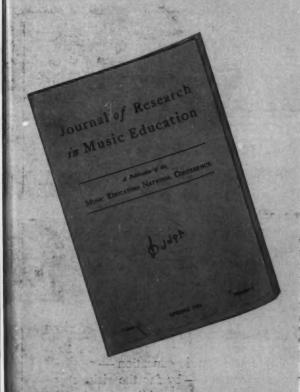




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## Contents of the Third Issue

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A History of Music Education in the Cincinnati Public Schools By Charles L. Gary

Tonal Function and Sonority in the Study of Harmony By Norman Cazden

A Study of the Relationship of Music Reading and IQ Scores By Harry A. King

Singing Workers
By Elwyn Carter

General Education and the College Music Program

By Frederick C. Kintzer

On Musical Expression
By Max Schoen

Reviews by Allen P. Britton, John Bryden, Walter A. Eichinger, Karl D. Ernst, Marion Flagg, Arthur M. Fraser, Roy E. Freeburg, E. Thayer Gaston, Kenneth Hjelmervik, Wiley L. Housewright, Hazel Gertrude Kinscella, Charles Leonhard, George Frederick McKay, Thurber H. Madison, Howard A. Murphy, Theodore F. Normann, William Schaefer, Lloyd Frederick Sunderman, John Verral, Himie Voxman, Margaret Ward, George Waln.—Edited by Theodore F. Normann.

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